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WILLIAM DE MORGAN
MASTER POTTER

26 – 29 May 2026

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WILLIAM DE MORGAN MASTER POTTER

EXHIBITION
26 – 29 MAY 2026

Viewing

Tuesday 26 May	9am to 5pm
Wednesday 27 May	9am to 2pm
Thursday 28 May	9am to 5pm
Friday 29 May	9am to 5pm

To be held at:
10-12 Cotswold Business Village, London Road, Moreton-in-Marsh GL56 0JQ

SPECIALISTS

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Associate Director and
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Director

John Keightley
Associate Director
Senior Valuer and
Cataloguer

Catalogue £10.00 (£14.00 by post)

Cover Illustrations:
Front: 42 – Back: 64 – Inside front: 50 – Inside back: 56

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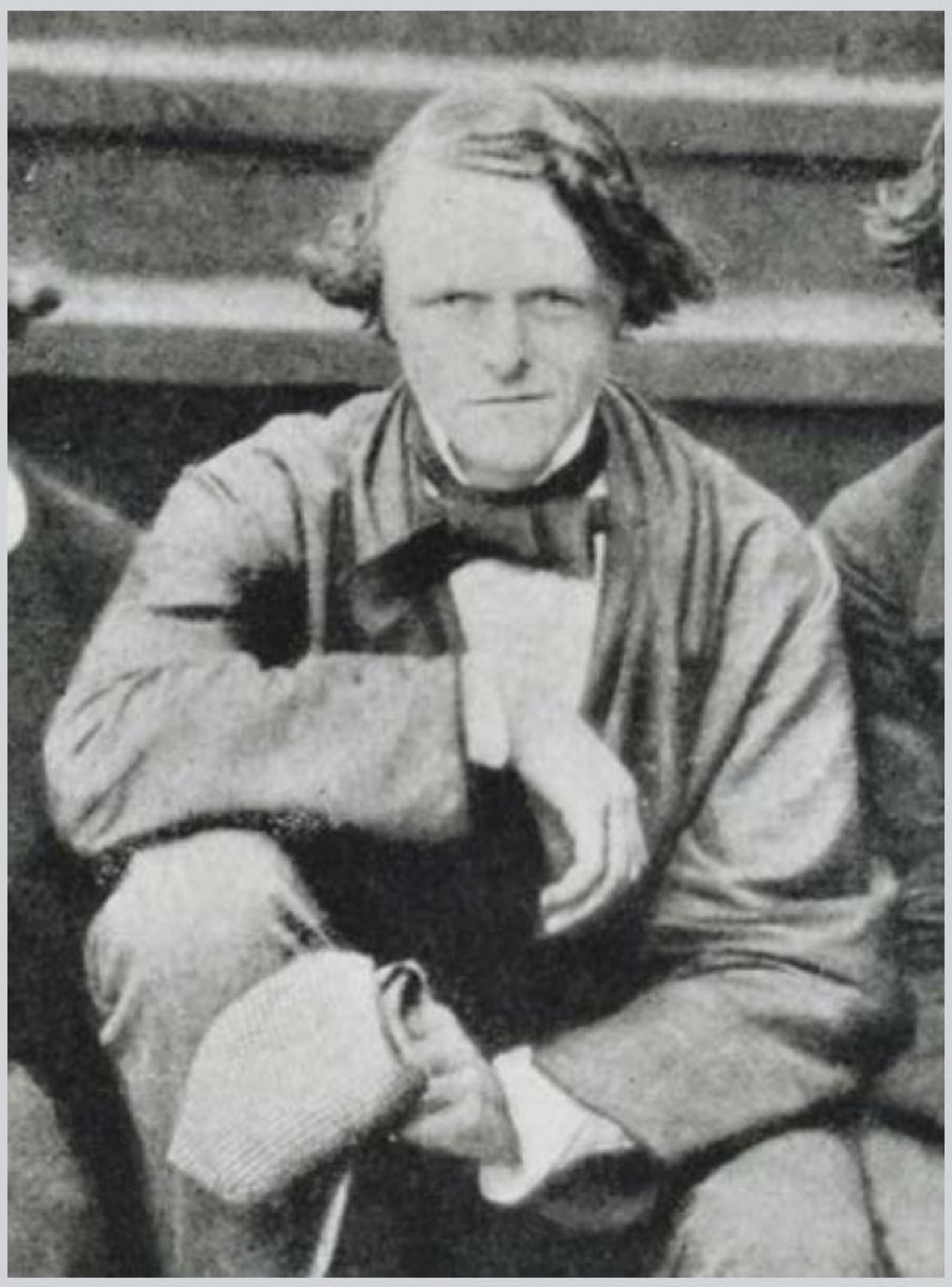
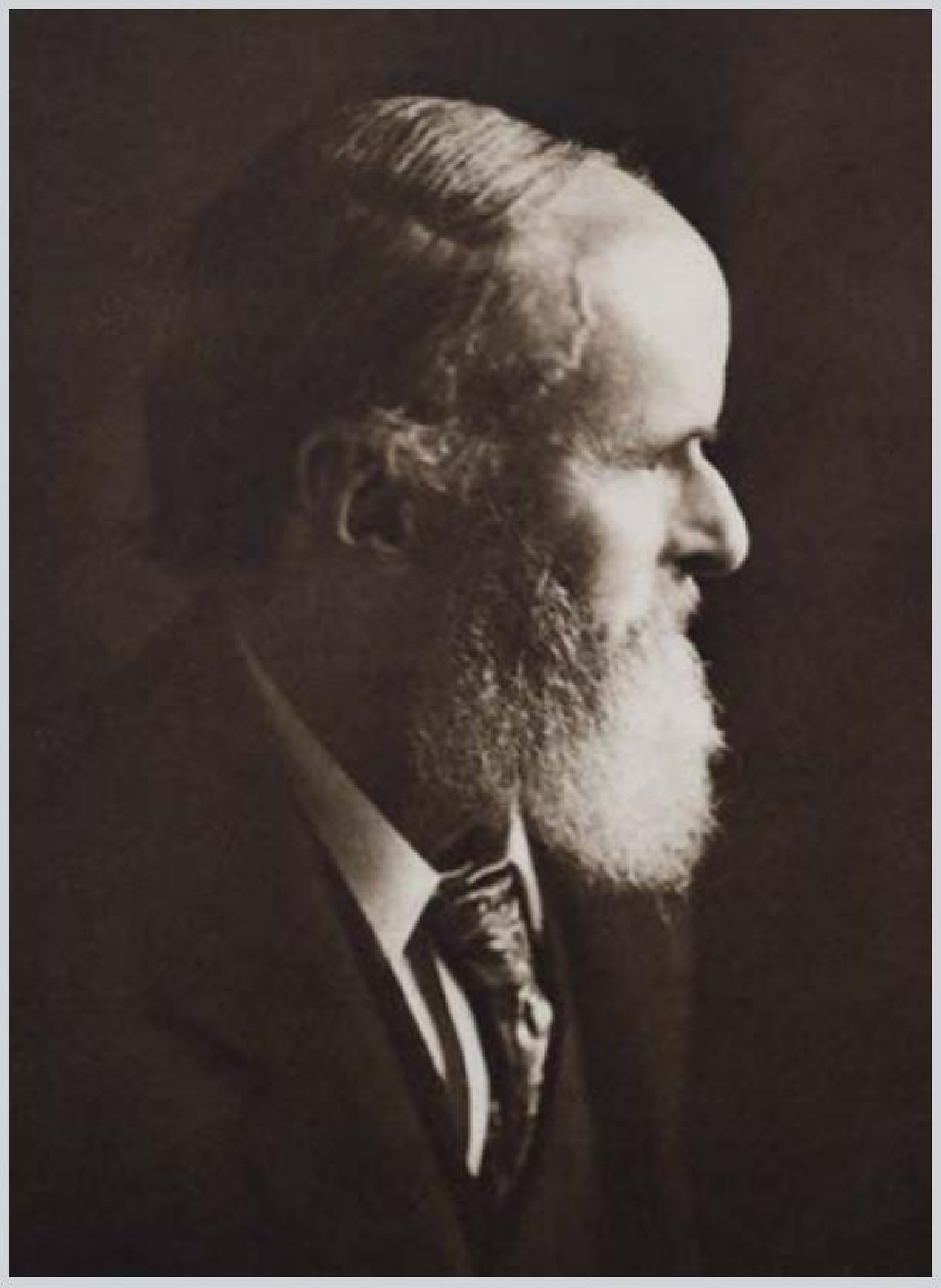
WILLIAM DE MORGAN MASTER POTTER

This catalogue is dedicated to Richard Dennis O.B.E.



A young William De Morgan.



William De Morgan aged 76.

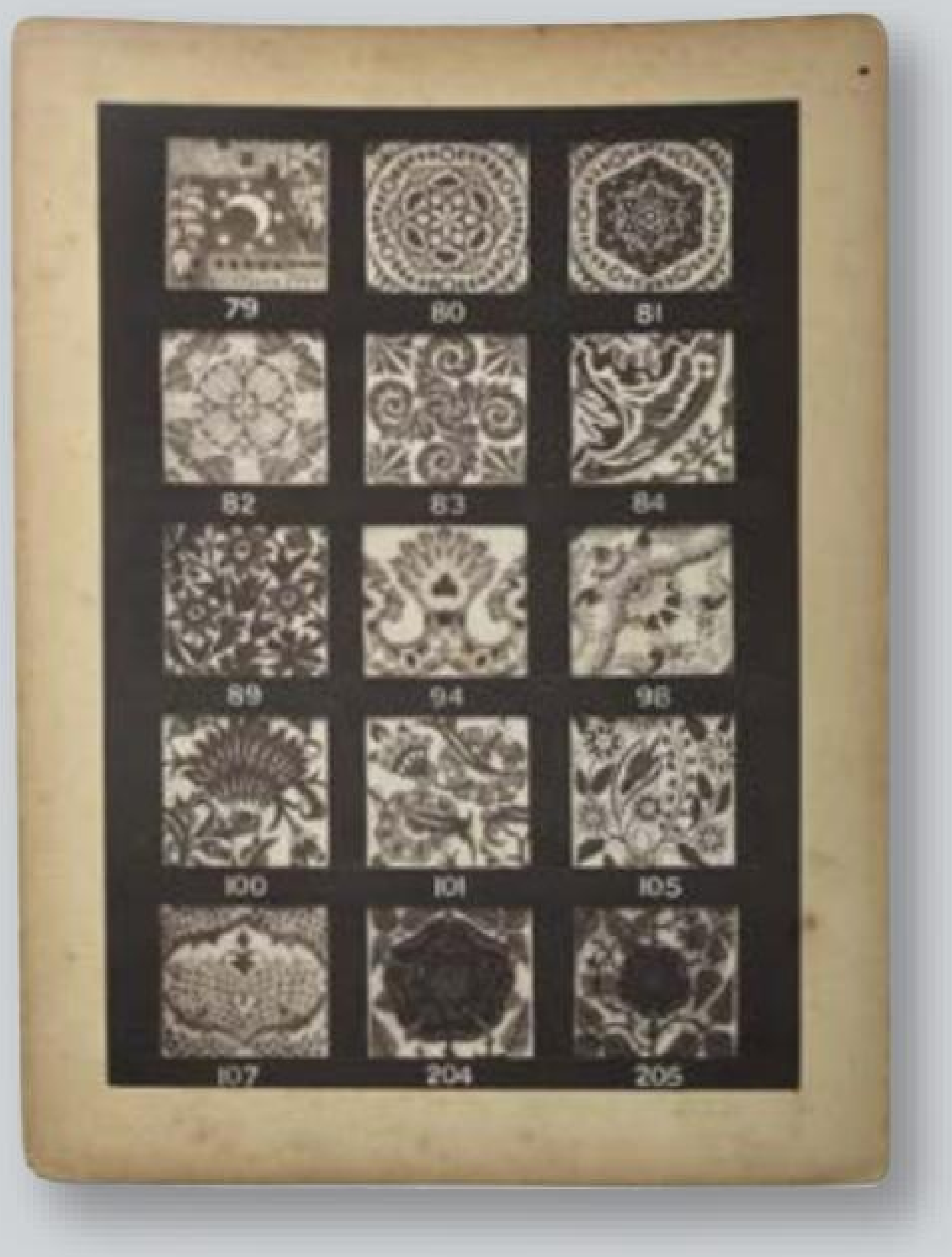
William De Morgan has always occupied a special place in the history of British art pottery. His work is revered today by collectors and, produced over three decades, his tiles, vases and chargers are included in museums and art galleries around the world.

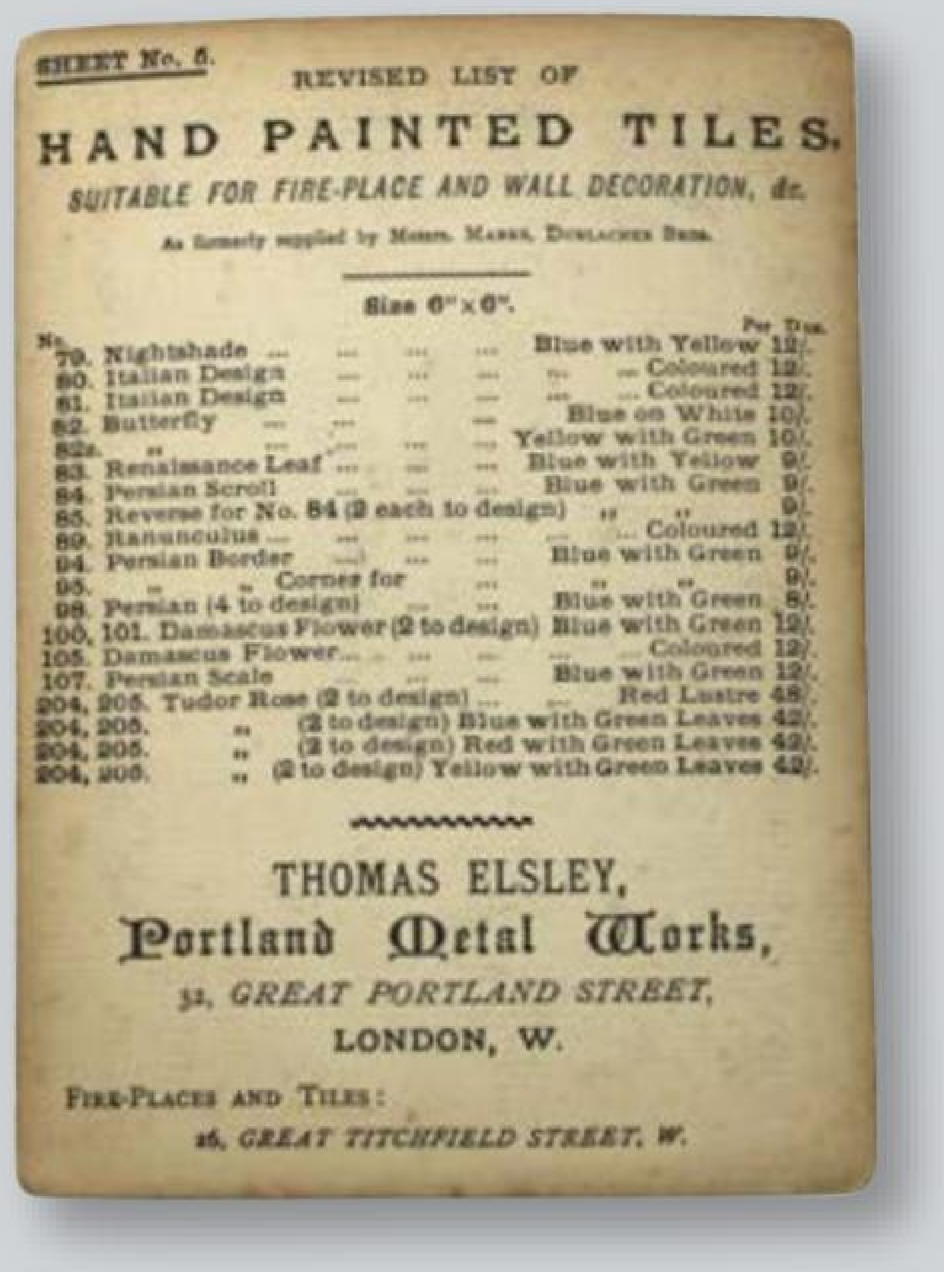
Born on the 16th November 1839 in London he was encouraged to pursue a career in the arts by his parents, the distinguished mathematician Augustus De Morgan, and his mother Sophia, an advocate of women's education and progressive causes. In 1856 he entered the Royal Academy School, London, where he met like-minded artists including Henry Holiday and Simeon Solomon. Holiday introduced him to William Morris in 1863, who is credited with encouraging De Morgan away from a career in painting towards a career in design and craft. Initially, De Morgan supplied designs to Morris, Marshall, Faulkner & Co (The Firm) for the stained glass studio and it is here he developed his lifelong fascination with the shimmer of lustre and surface decoration. His own experiments, on ceramic, and research into the historical lustre production from the Middle East and the Mediterranean led to him leaving The Firm, to set up his first pottery in 1872 in Chelsea making and decorating tiles.

By 1882, demand for his work had grown to a level necessitating a move to a larger site, and De Morgan moved the pottery to Merton Abbey, close to Morris' textile workshops. Whilst at Merton Abbey he won a major commission to decorate P&O ocean liners (providing tile panel decoration for over a dozen ships). 1888 saw the final move of the pottery to Fulham, here he is credited with producing some of his finest firings, including the *Moonlight Suite* of silver and copper oxides. During the Fulham period he also collaborated with the architect Halsey Ricardo, including on Debenham House, 8 Addison Road, a house designed for Ernest Debenham, clad with De Morgan tiles to protect it from the polluted air of London (from 1904).

This exhibition celebrates the creations of William De Morgan, from a simple foliate *BBB* tile used as a repeat in the cast iron fireplaces of Barnard, Bishop & Barnard to the larger, unique vases and chargers held in private collections. Also on display in the exhibition will be a selection of William Morris tiles from the Richard & Hilary Myers collection and works by De Morgan's contemporaries including Maw & Co, John Pearson, Carter's, and Bushey Heath Pottery (designed by Fred Passenger).

Michael Jeffery.





SHEET No. 5.

REVISED LIST OF

HAND PAINTED TILES.

SUITABLE FOR FIRE-PLACE AND WALL DECORATION, &c.

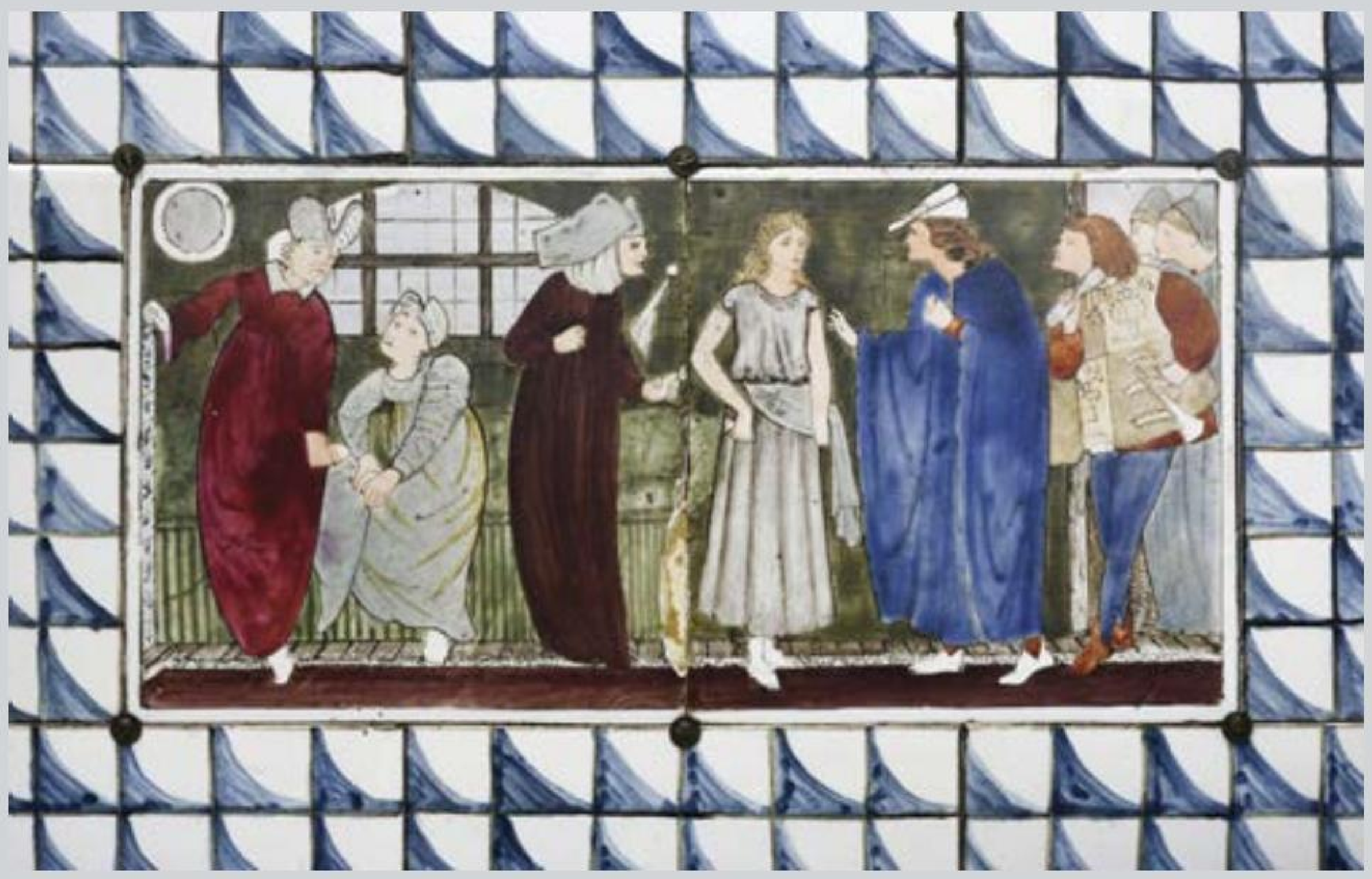
As formerly supplied by Messrs. [illegible]

Size 6" x 6".

No.			Per Doz.
79.	Nightshade	Blue with Yellow	12/.
80.	Italian Design	Coloured	12/.
81.	Italian Design	Coloured	12/.
82.	Butterfly	Blue on White	10/.
82a.	"	Yellow with Green	10/.
83.	Renaissance Leaf	Blue with Yellow	9/.
84.	Persian Scroll	Blue with Green	9/.
85.	Reverse for No. 84 (2 each to design)	" "	9/.
89.	Ranunculus	Coloured	12/.
94.	Persian Border	Blue with Green	9/.
95.	" " Corner for	" "	9/.
98.	Persian (4 to design)	Blue with Green	8/.
100, 101.	Damascus Flower (2 to design)	Blue with Green	12/.
105.	Damascus Flower	Coloured	12/.
107.	Persian Scale	Blue with Green	12/.
204, 205.	Tudor Rose (2 to design)	Red Lustre	48/.
204, 205.	" (2 to design)	Blue with Green Leaves	42/.
204, 205.	" (2 to design)	Red with Green Leaves	42/.
204, 205.	" (2 to design)	Yellow with Green Leaves	42/.

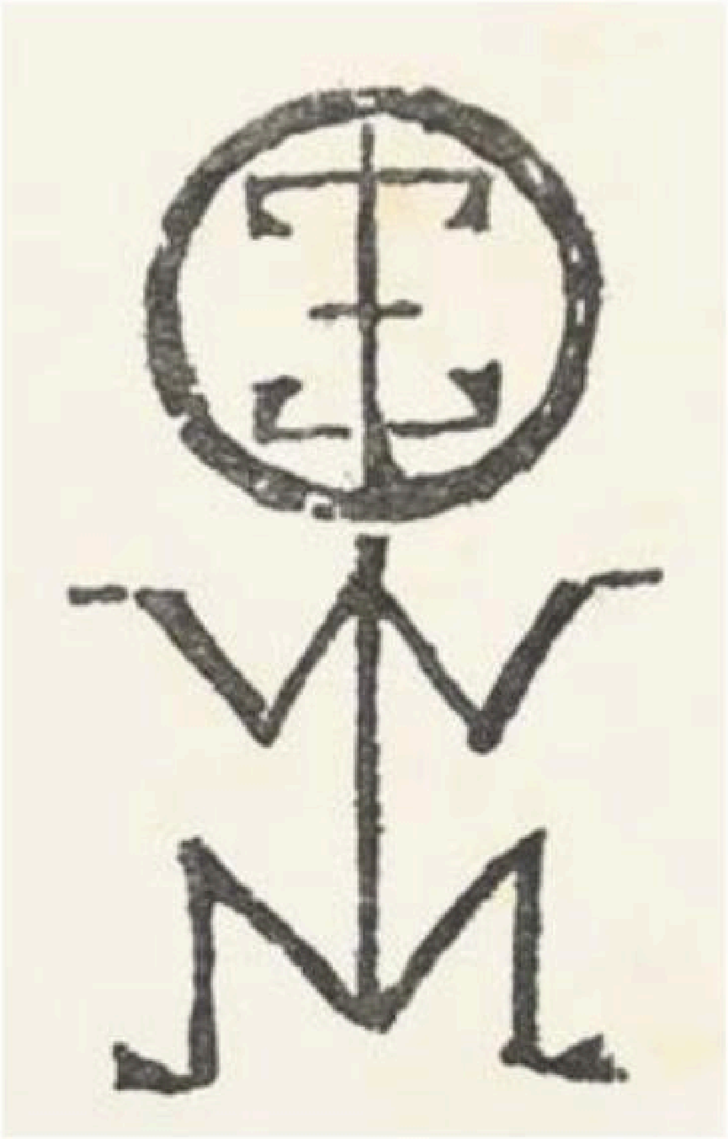
THOMAS ELSLEY,
Portland Metal Works,
32, GREAT PORTLAND STREET,
LONDON, W.

FIRE-PLACES AND TILES:
26, GREAT TITCHFIELD STREET, W.



A Morris, Marshall & Faulkner two tile panel designed by Edward Coley Burne Jones

TIMELINE



1839	William De Morgan born to Augustus & Sophia.
1856	Enters Royal Academy Schools.
1863	Met William Morris for the first time.
1885	William De Morgan engaged to Evelyn Pickering.
1886	Sat on the committee of The Arts and Crafts Exhibition Society.
1892	Asked to present a paper on lustre ware to the Society of Arts.
1905	Illness forced De Morgan to stop designing and making pottery.
1906	*Joseph Vance* William De Morgan's first novel published and is immediately a best seller.
1907	The Pottery closes.
1917	William De Morgan dies on 15th January.
1968	The De Morgan Foundation established.
1978	*The Designs of William De Morgan* published by Richard Dennis in conjunction with William Wiltshire.
1989	*William De Morgan* exhibition at the Victoria & Albert Museum, 15th March-18th June.
1991	The William E Wiltshire Collection auction at Sotheby's London - one of the finest collections of De Morgan's pottery to come to market.
2003	Pre-Raphaelite and Other Masters - The Andrew Lloyd Webber Collection, Royal Academy of Arts exhibition (62 pieces of De Morgan included).

BIBLIOGRAPHY

A M Stirling, *William De Morgan & His Wife,* Thornton & Butterworth.

William Gaunt & M D E Clayton Stamm, *William De Morgan*, Studio Vista.

Martin Greenwood, *The Designs of William De Morgan,* Richard Dennis.

Jon Catleugh, *William De Morgan Tiles*, Richard Dennis.

Tiles by William De Morgan the Jon Catlugh Collection, Haslam & Whiteway exhibition catalogue, 2010.

Richard & Hilary Myers, *William Morris Tiles*, Richard Dennis.

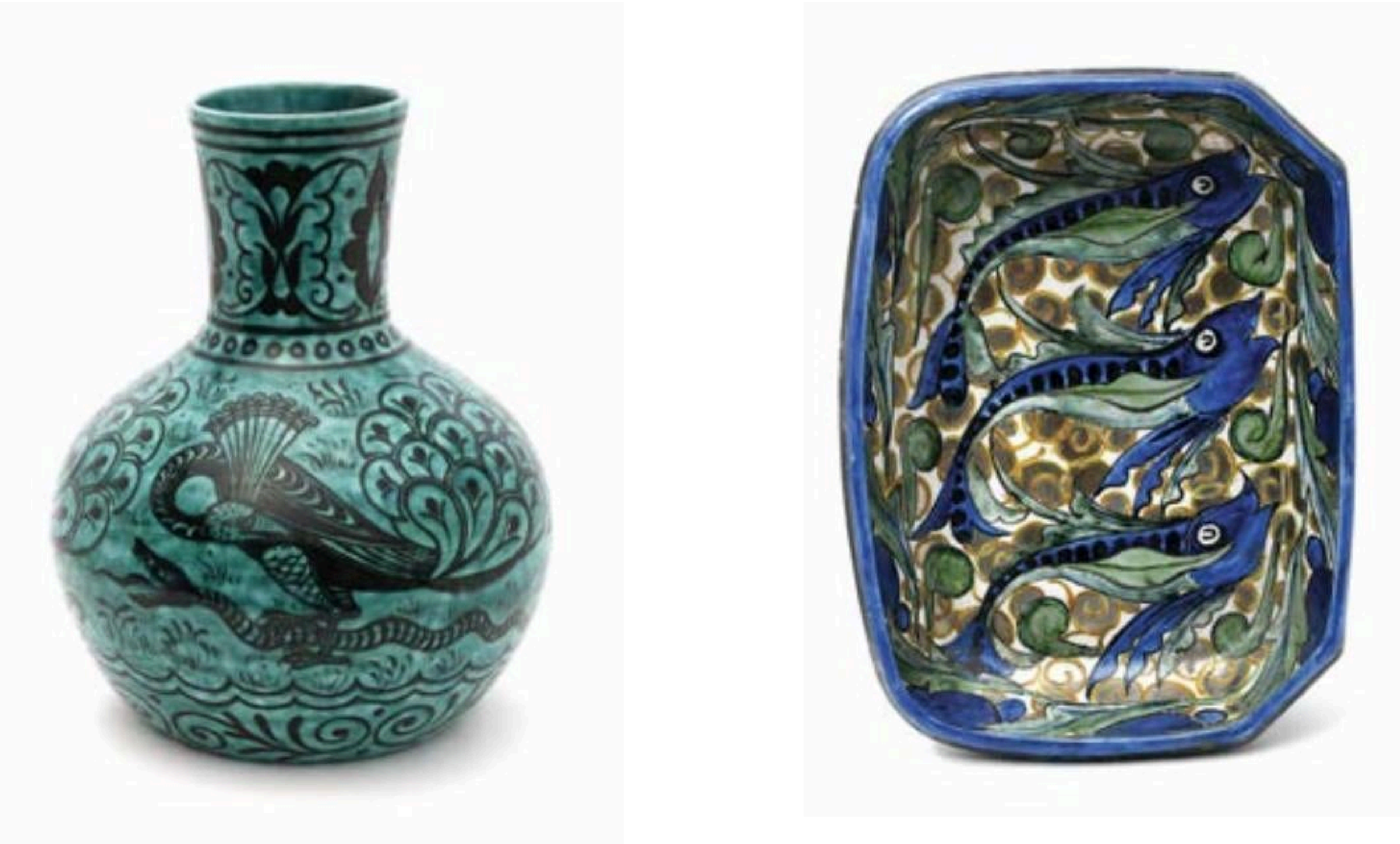
Rob Higgins & Christopher Stolbert Robinson, *William De Morgan Arts and Crafts Potter*, Shire Library.

The Ceramics of William De Morgan, 17th July to 22nd December 2002, Blackwell House.

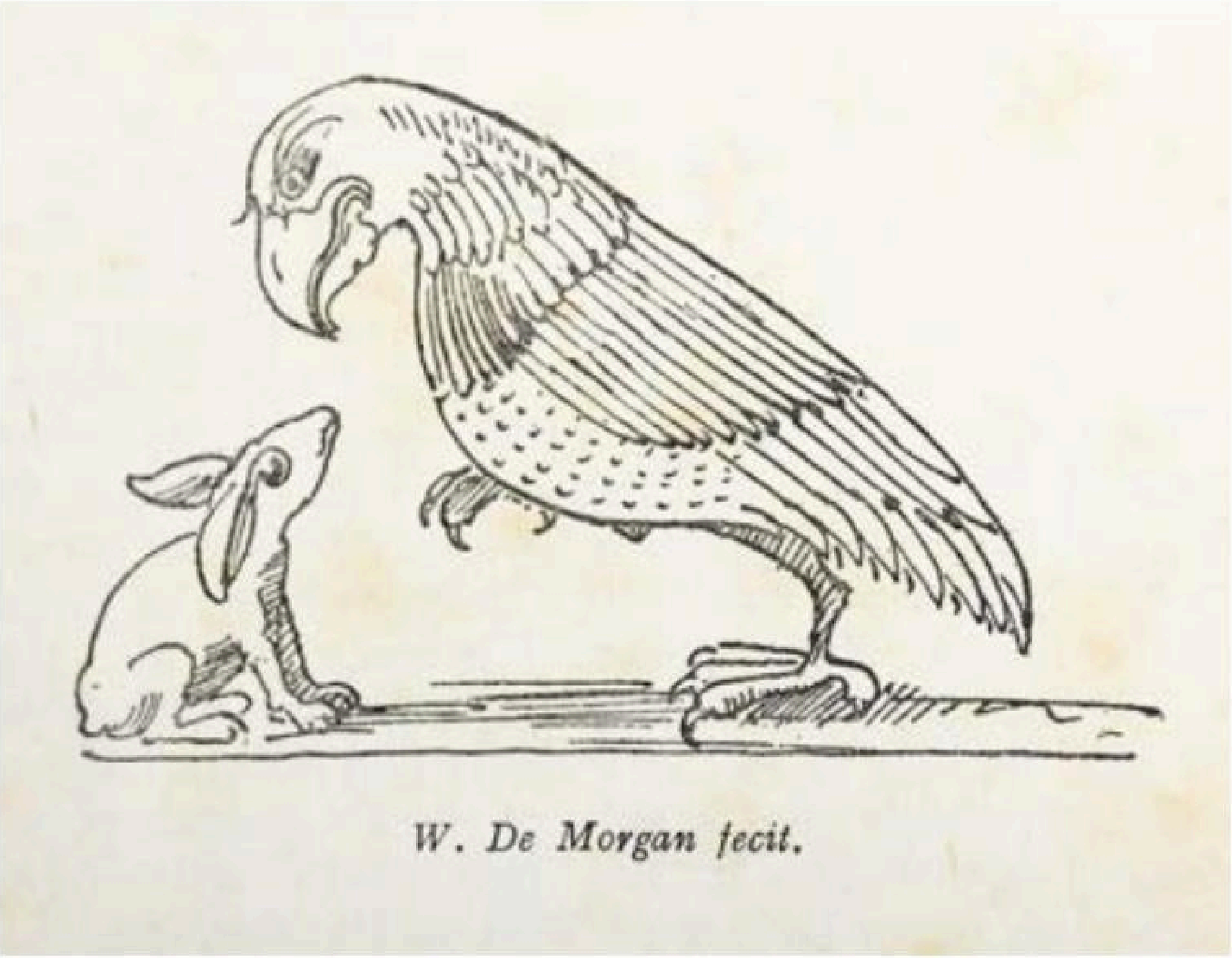
Roger Pinkham, *Catalogue of Pottery by William De Morgan*, Victoria & Albert Museum collection.

Kim Spark, *Peacock House 8 Addison Road,* Richmond Fellowship.

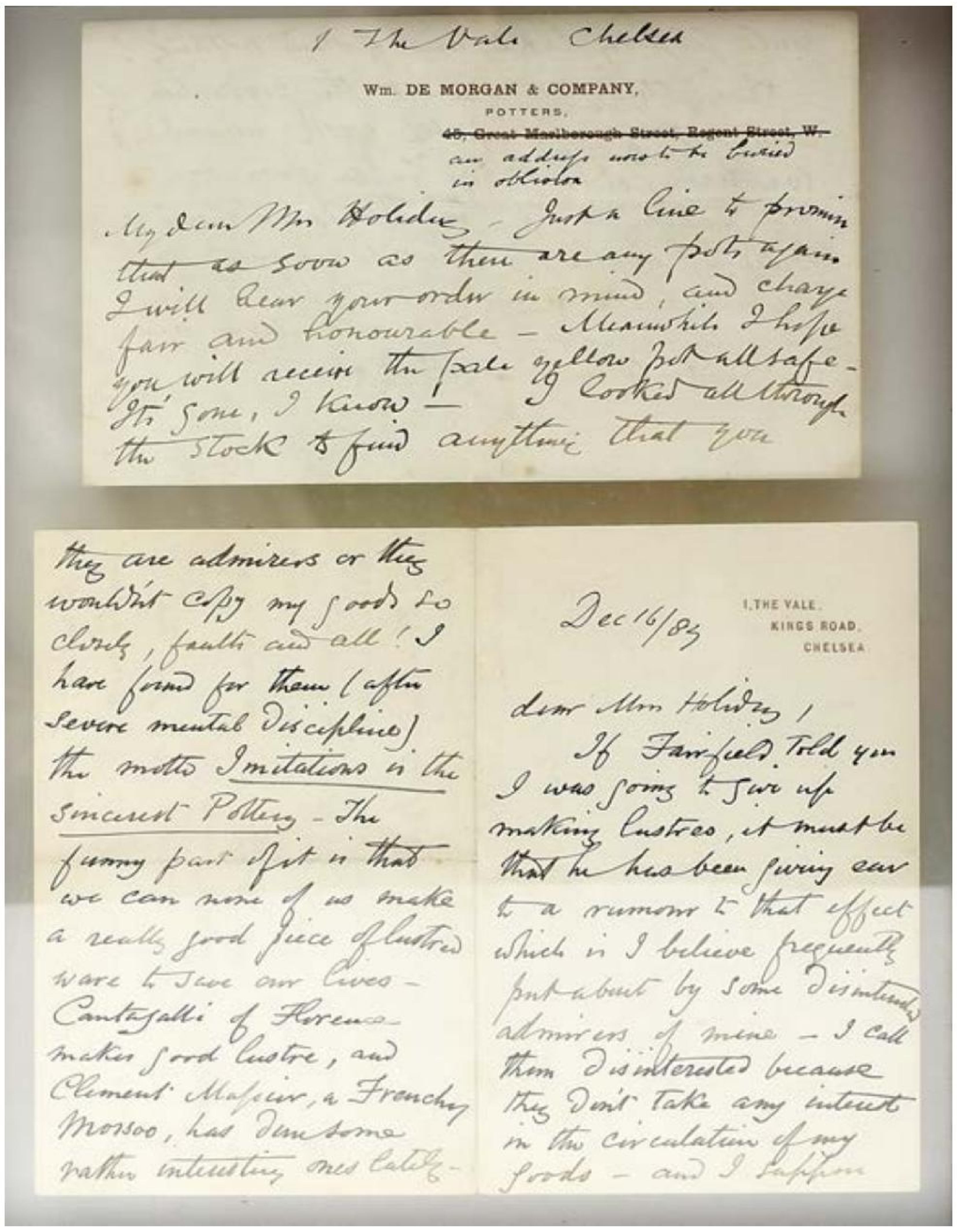
The William E Wiltshire Collection, Sotheby's London, 18th November 1991.



A Bushey Heath vase and a John Pearson bowl included in the exhibition.


W. De Morgan fecit.

EPHEMERA



1 The Vale Chelsea

Wm. DE MORGAN & COMPANY,
POTTERS,
~~45, Great Marlborough Street, Regent Street, W.~~
an address not to be buried in oblivion

My dear Mr Holiday – Just a line to promise that as soon as there are any pots again I will bear your order in mind, and charge fair and honourable – Meanwhile I hope you will receive the pale yellow pot all safe – It's gone, I know! – I looked all through the stock to find anything that you

Dec 16/85

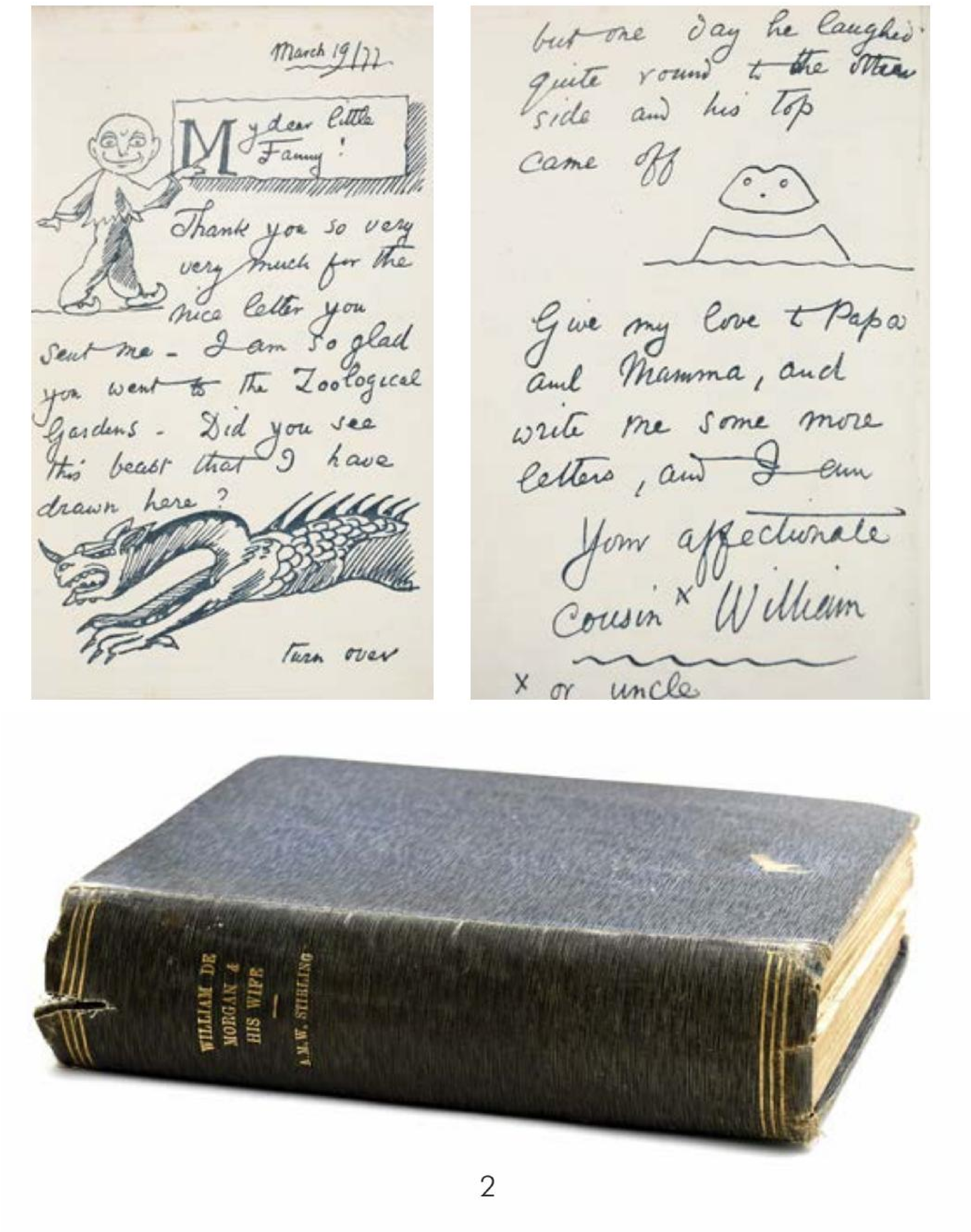
1, THE VALE,
KINGS ROAD,
CHELSEA

dear Mrs Holiday,

If Fairfield told you I was going to give up making lustres, it must be that he has been giving ear to a rumour to that effect which is I believe frequently put about by some disinterested admirers of mine – I call them disinterested because they don't take any interest in the circulation of my goods – and I suppose

they are admirers or they wouldn't copy my goods so closely, faults and all! I have found for them (after severe mental discipline) the motto Imitations is the sincerest Pottery – The funny part of it is that we can none of us make a really good piece of lustred ware to save our lives – Cantagalli of Florence makes good lustre, and Clement Massier, a Frenchy Mossoo, has done some rather interesting ones lately –

1



March 19/77

My dear little Fanny!

Thank you so very very much for the nice letter you sent me – I am so glad you went to the Zoological Gardens – Did you see this beast that I have drawn here?

turn over

but one day he laughed quite round to the other side and his top came off

Give my love to Papa and Mamma, and write me some more letters, and I am

Your affectionate
Cousin× William

× or uncle

2

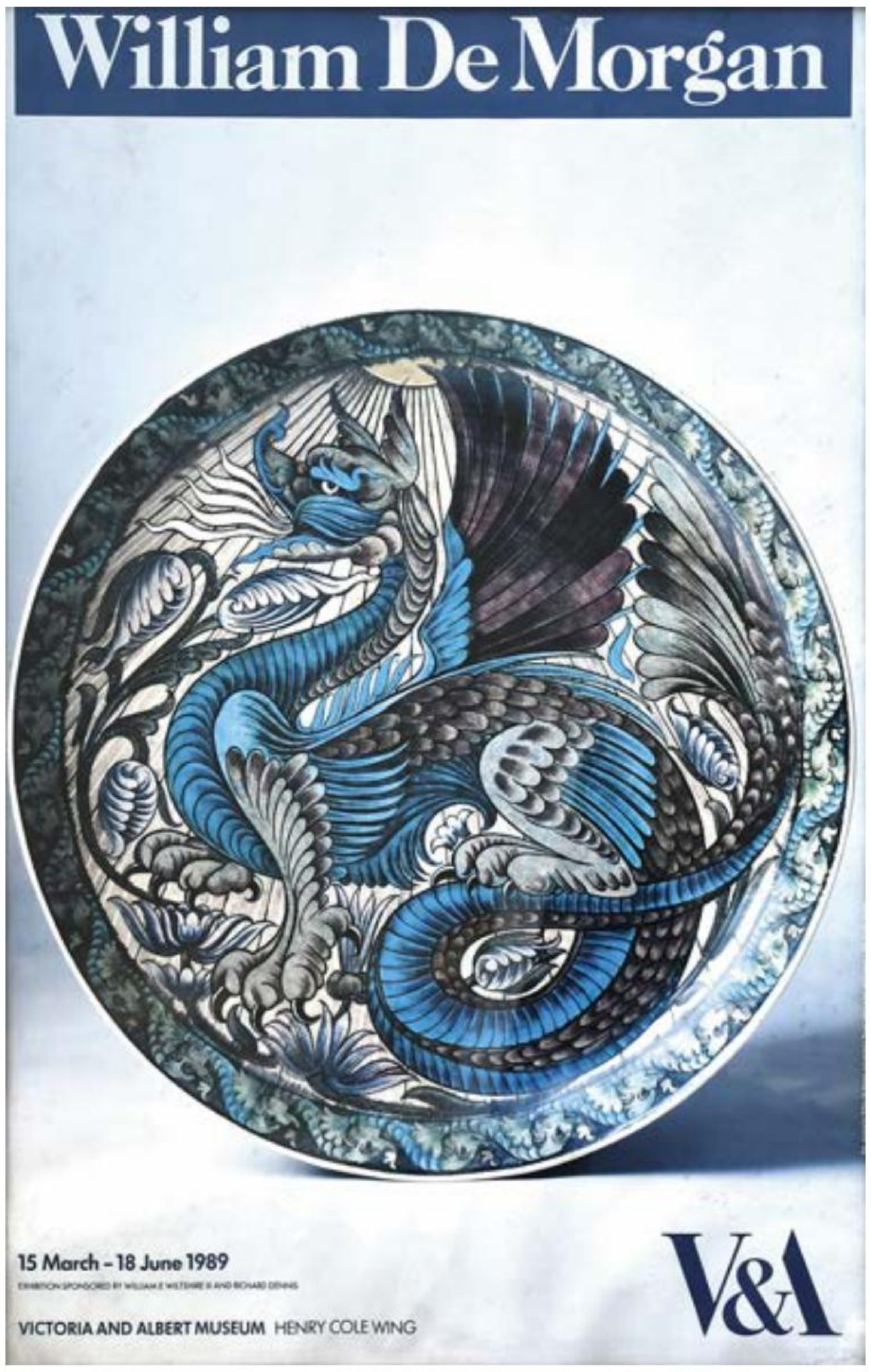
1. **A letter written by William De Morgan to his friends Mr & Mrs Holiday,** dated December 16th 1885, framed

2. ***William De Morgan & His Wife* by A M W Stirling,** published by Thornton Butterworth Limited, 1922, illustrated with caricatures by William De Morgan

3. **'William De Morgan'**
Victoria & Albert Museum, 15th March-18th June 1989,
a colour printed exhibition poster, framed
75 x 50cm. (image)

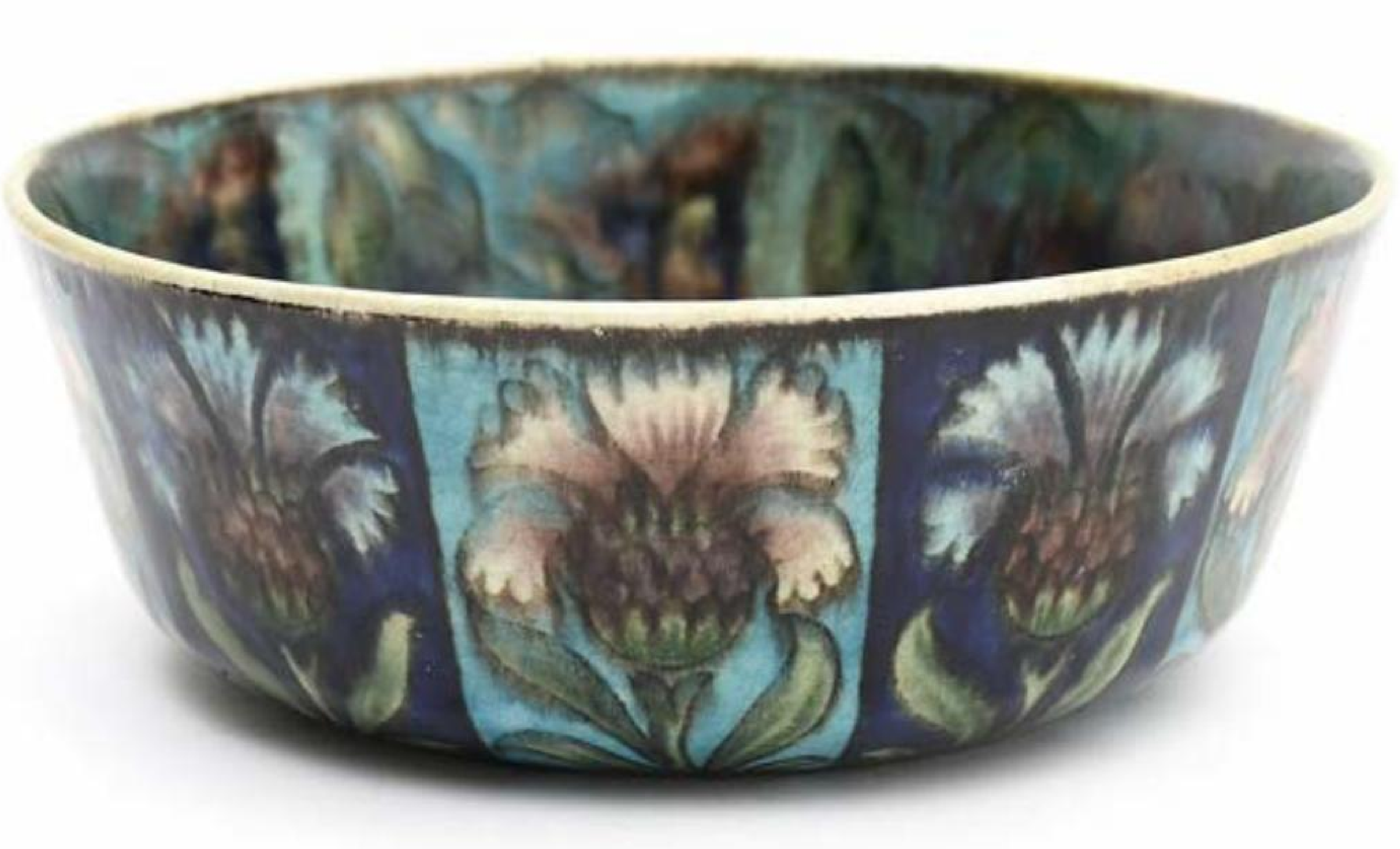
Provenance
Richard Dennis OBE.

Catalogue notes
The exhibition was sponsored by William Wiltshire III and Richard Dennis.


William De Morgan
15 March – 18 June 1989
EXHIBITION SPONSORED BY WILLIAM E WILTSHIRE III AND RICHARD DENNIS
V&A
VICTORIA AND ALBERT MUSEUM HENRY COLE WING

3

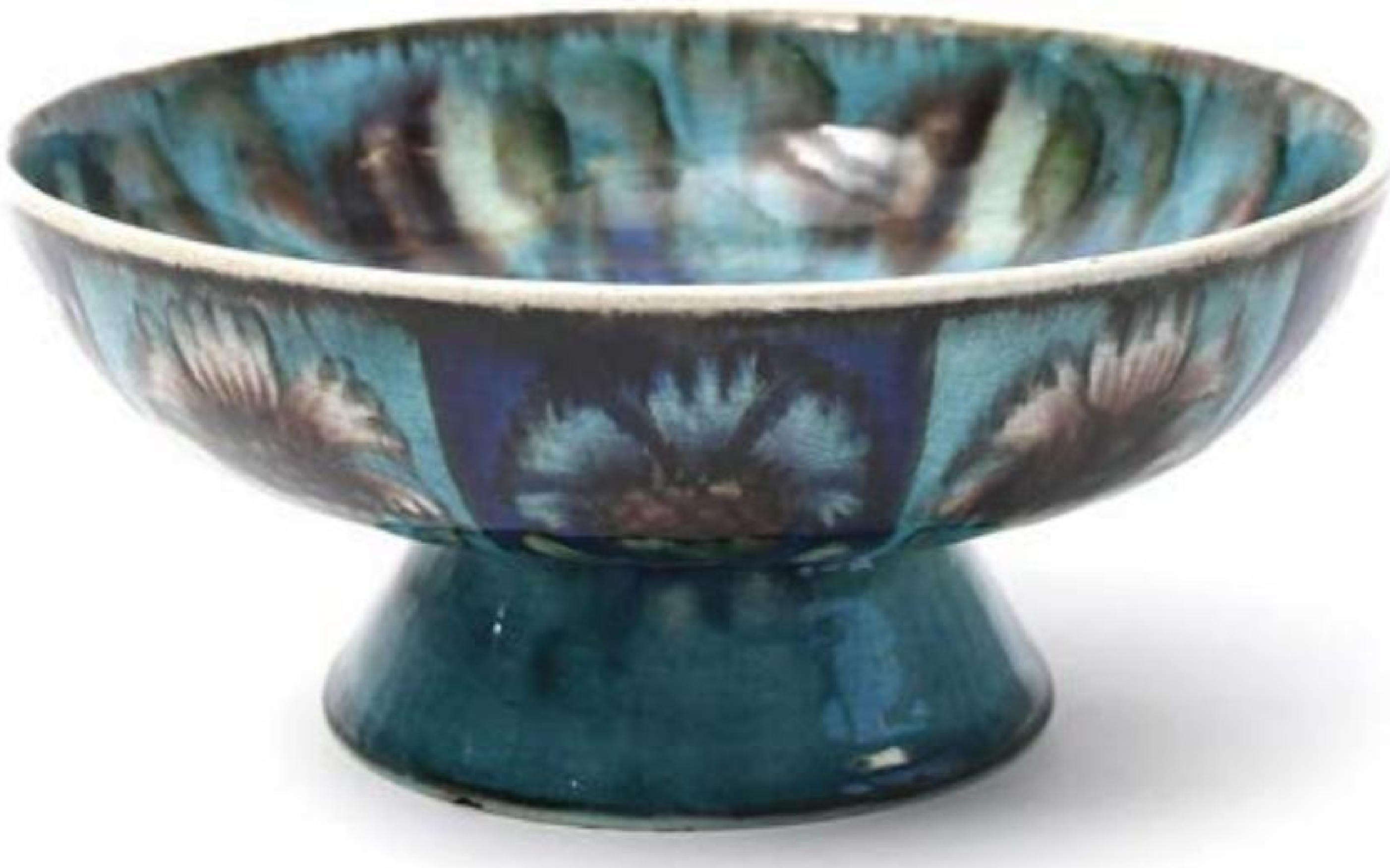
BOWLS, PLATES AND CHARGERS



4

4. A William De Morgan pottery *Persian* bowl by Charles Passenger, painted with panels of carnation flower stems in white, aubergine and green on alternate blue and turquoise ground, *painted De Morgan and CP monogram,* 20.5cm. diam.

Provenance
Private collection of William De Morgan and John Pearson Pottery.



5

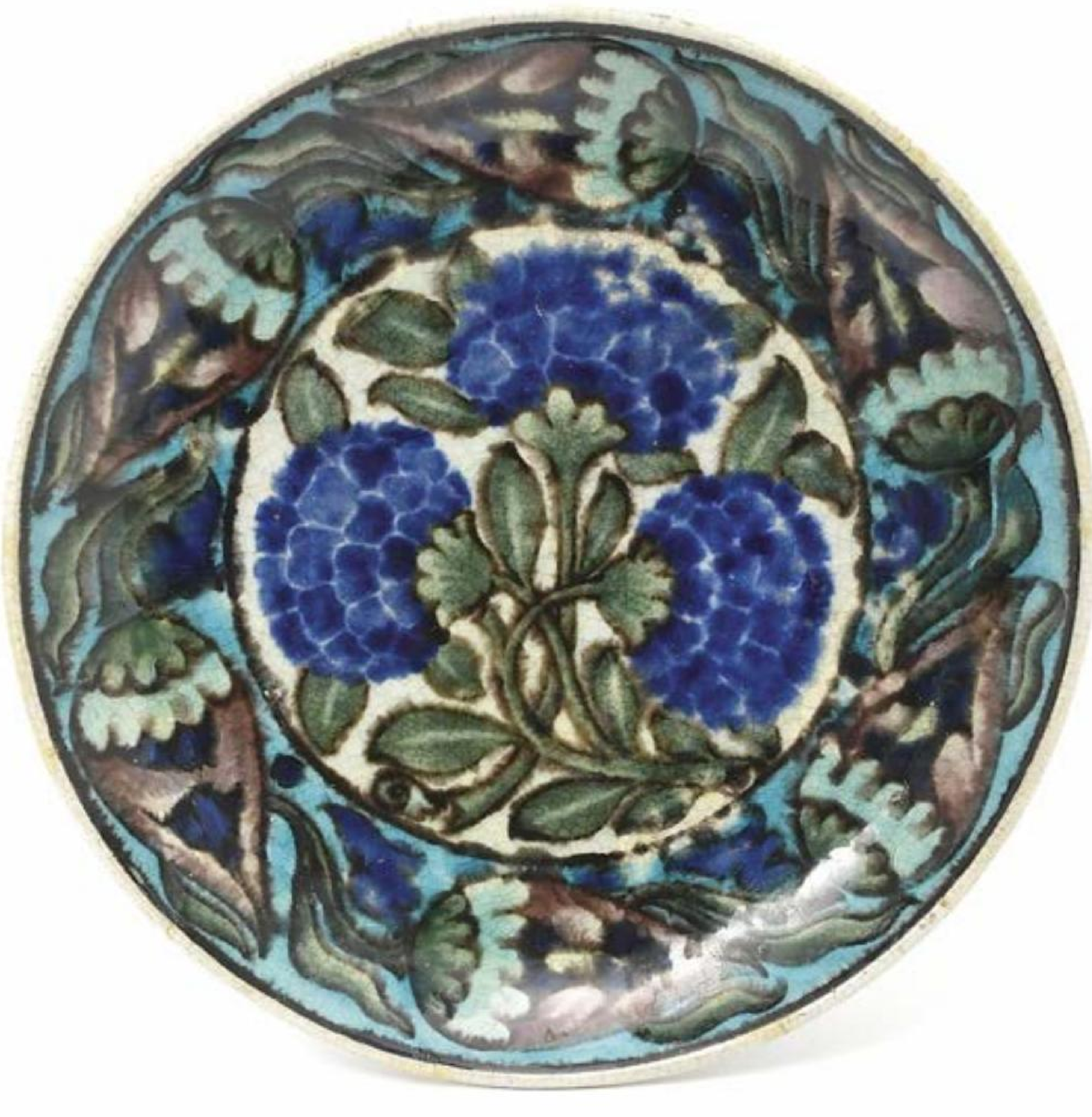
5. A William De Morgan *Thistle* pedestal bowl by Charles Passenger, painted to the exterior with a band of alternating flower stems in purple, pink, blue and green on blue and turquoise panel ground, the interior with running band of leaves, *painted W De Morgan and CP monogram,* 16cm. diam. 7cm. high

6. A William De Morgan Pottery *Persian* plate, painted with three chrysanthemum flowers to the well, the rim with a band of flower buds, in blue, turquoise, aubergine and green on a white ground, *painted DM mark,* 20cm. diam.

Provenance
Hartley's 30th March 2011, lot 117.
Private collection of William De Morgan and John Pearson Pottery.

7. A William De Morgan *Persian* Rice dish, painted with four carnation flowers radiating from central flower head, in aubergine, blue and green on a turquoise ground, the reverse painted with simple grass tuft motif in blue, *unsigned*, 23.5cm. diam.

Provenance
The Michael Blood collection.



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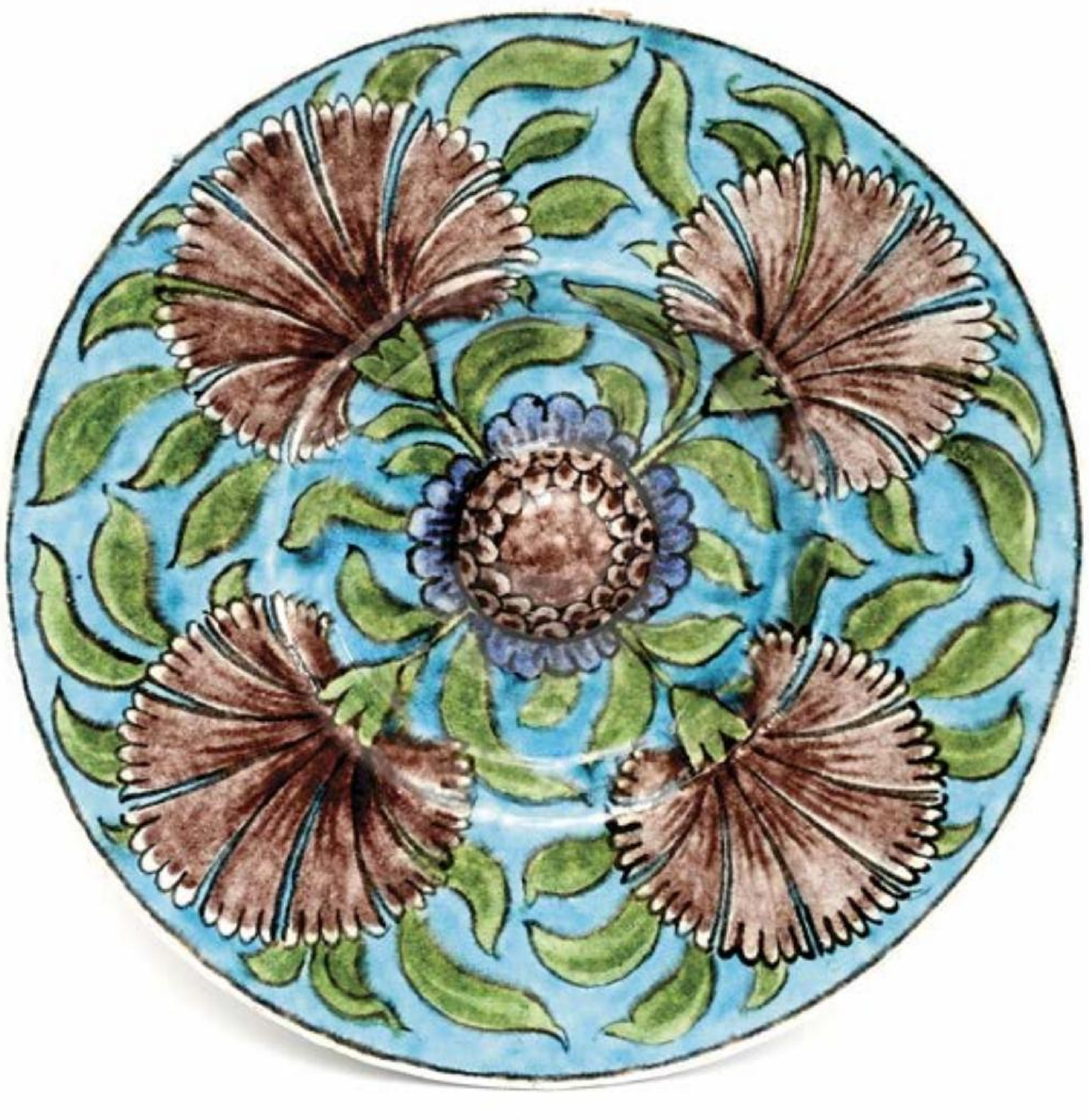
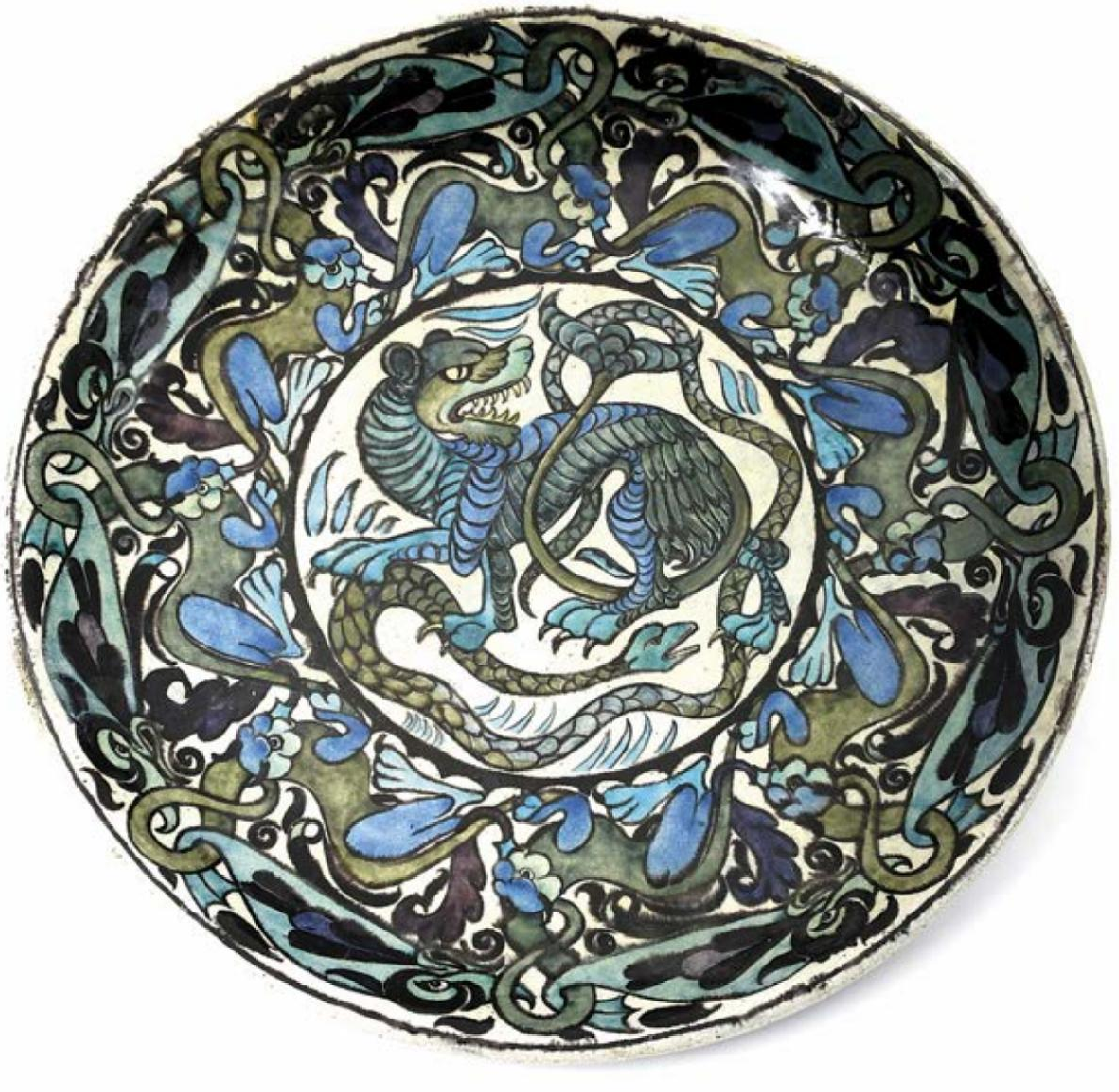


7

8. A William De Morgan Persian charger by Charles Passenger, painted to the well with a mythical large cat fighting a snake, the rim a frieze of mythical beast and fish amidst scrolling foliage, in shades of blue, turquoise, green, aubergine and black on a white ground, *painted mark W De Morgan & Co, Fulham, and CP monogram,* 34cm. diam.

Provenance
Private collection.



8

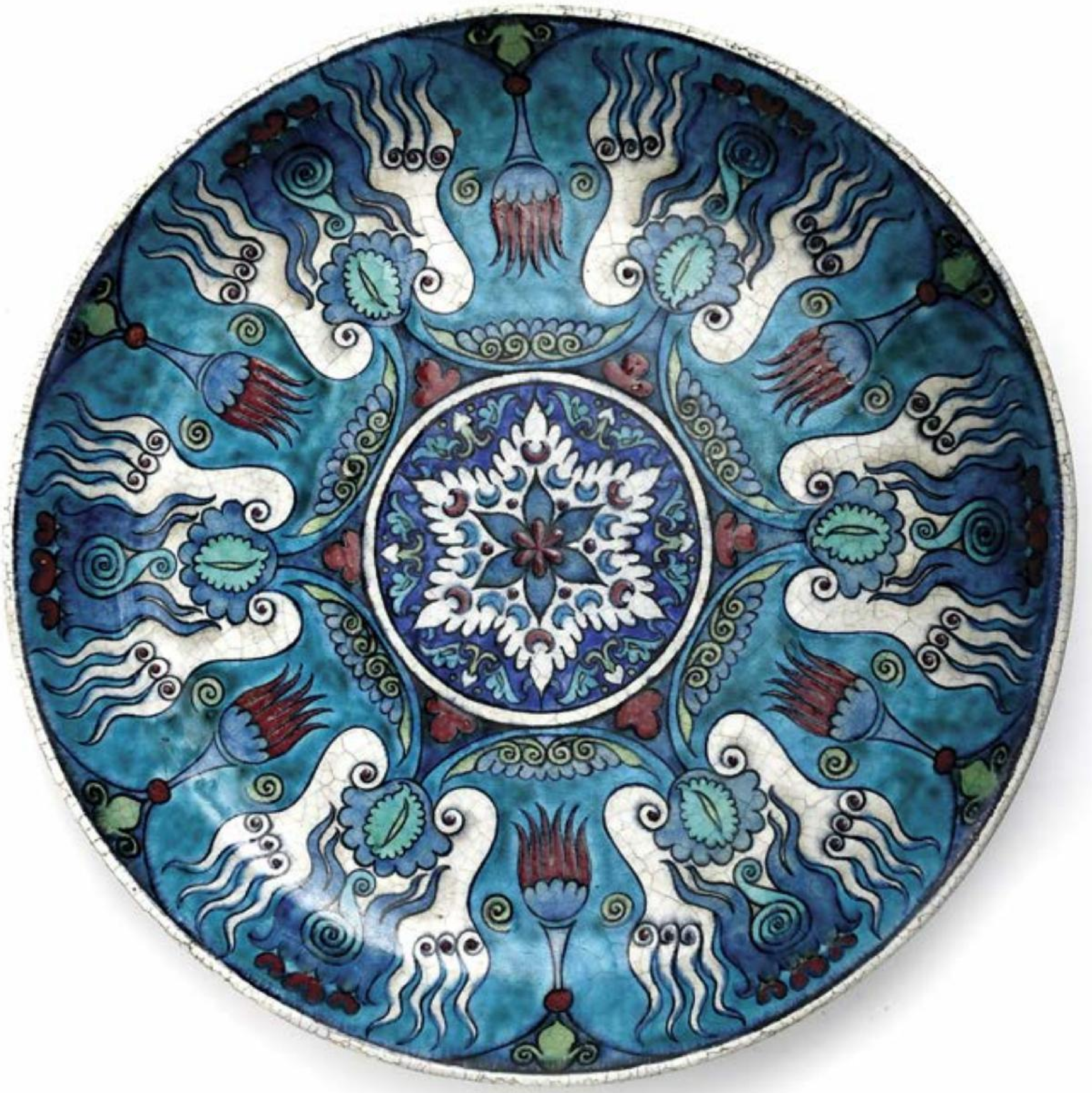
9. A Fine William De Morgan Fulham *Persian* tazza by Charles Passenger, circular form on conical foot, painted to the interior with a band of radiating stylised flowers and foliage, the well a floral roundel with crescents, in red, turquoise, green, blue and sky blue on a white ground, the exterior painted with two frieze bands of scrolling foliage *painted marks, WDM Fulham and CP monogram,* 36cm. diam.

Provenance
Fine Art Society.
Private collection.

Literature
Martin Greenwood *The Designs of William De Morgan*, Richard Dennis Publications, page 65 catalogue number 1294 for the original design for this border.
Catalogue of Pottery by William De Morgan, Victoria & Albert Museum, page 44 figure 9 for the original design for this border illustrated.

Catalogue notes
De Morgan's passion for Islamic and Eastern decoration was probably cemented in conversation with William Morris and his circle in the early 1870s. It led to him studying, practising and perfecting the art of lustre glazes and also gained him commissions to restore the Persian, Turkish and Syrian tiles in the Arab Hall at Leighton House, Holland Park. Commissions from P&O shipping followed to produce monumental tile panels in the Iznik manner for twelve ocean liners.

side view



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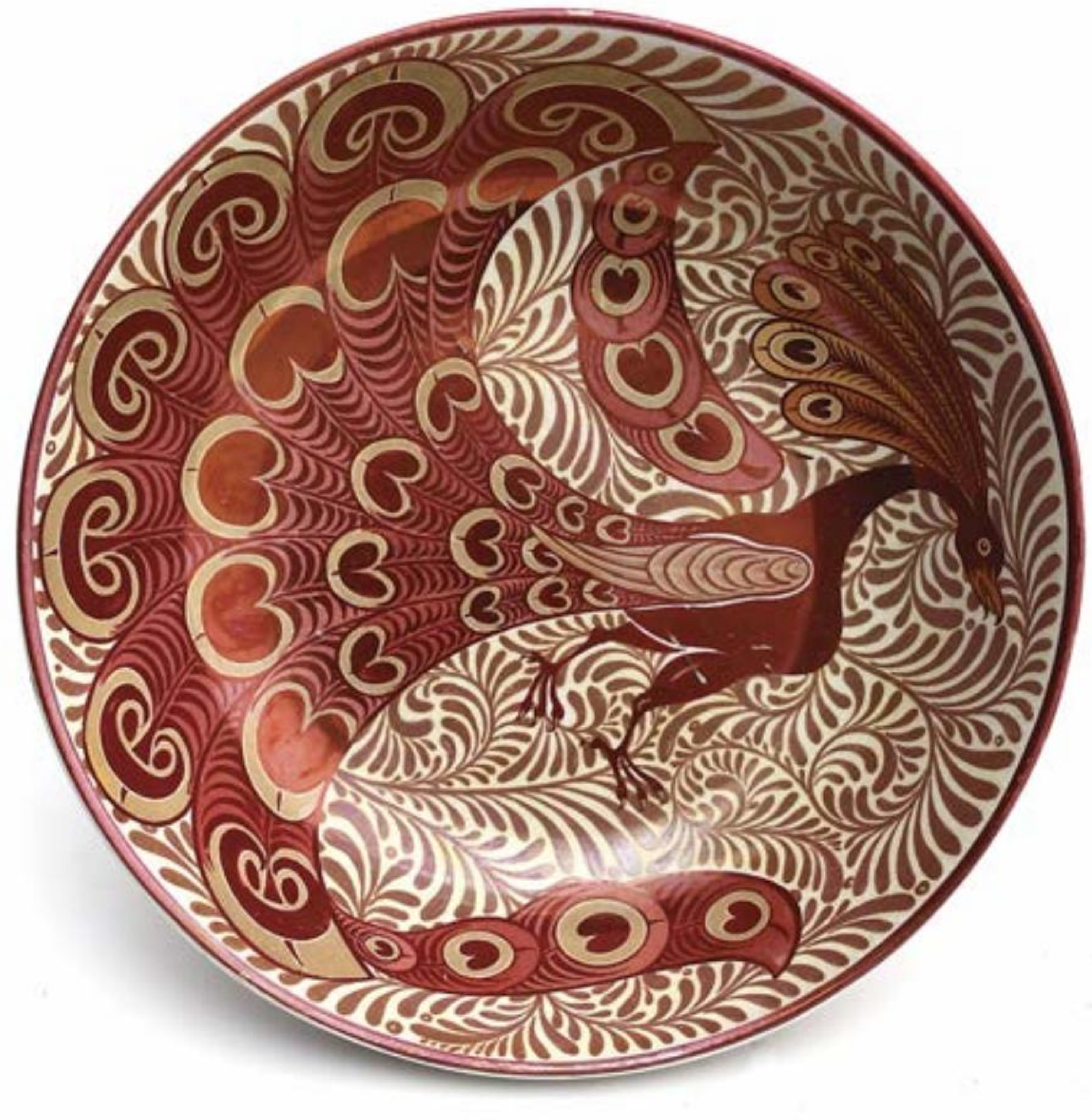


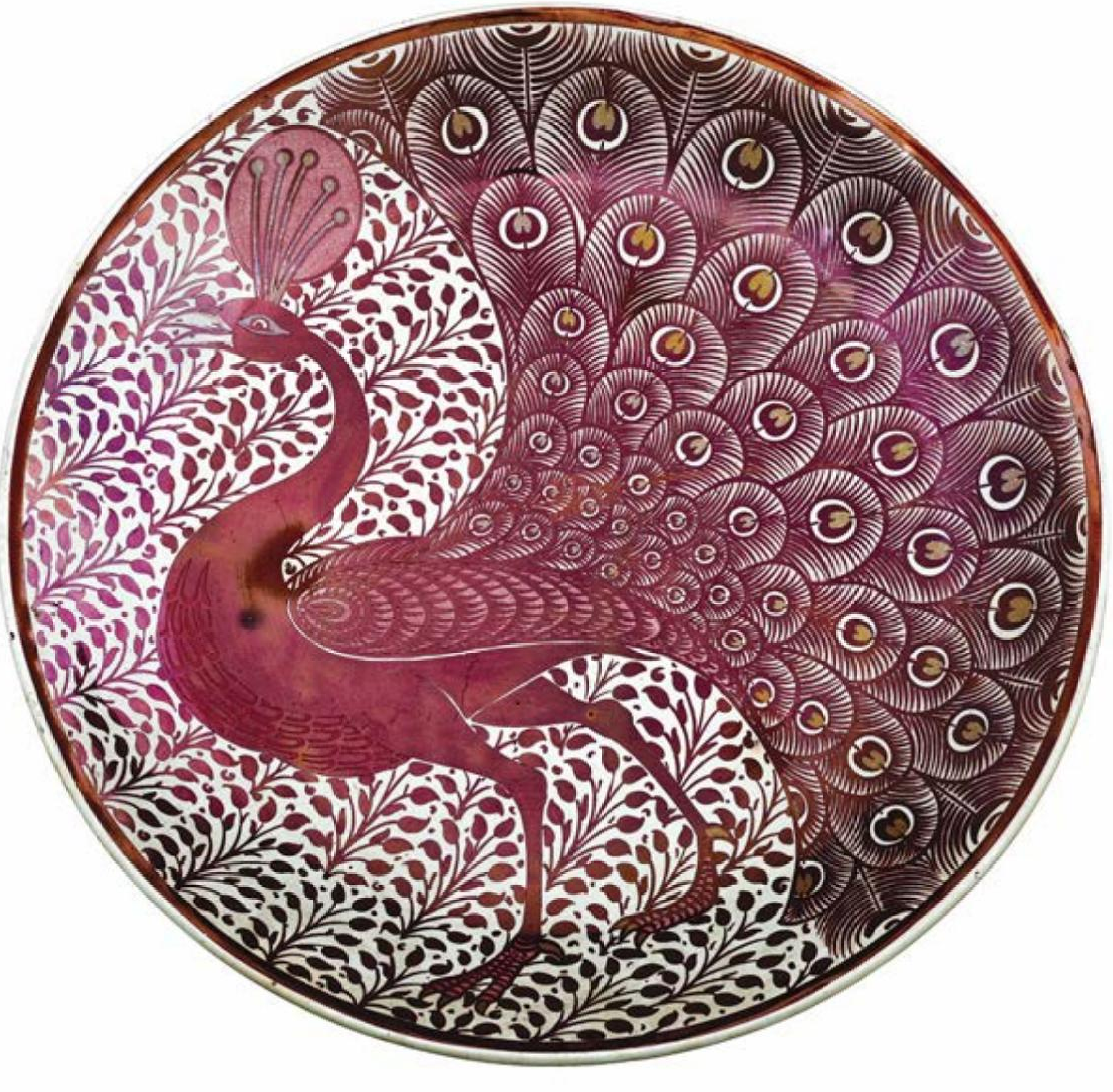
10

10. A William De Morgan bowl by Charles Passenger, painted with a large peacock displaying, on a scrolling foliage ground, in ruby and gold lustre on a white ground, the exterior painted with ruby bands, painted CP monogram, 25cm. diam.

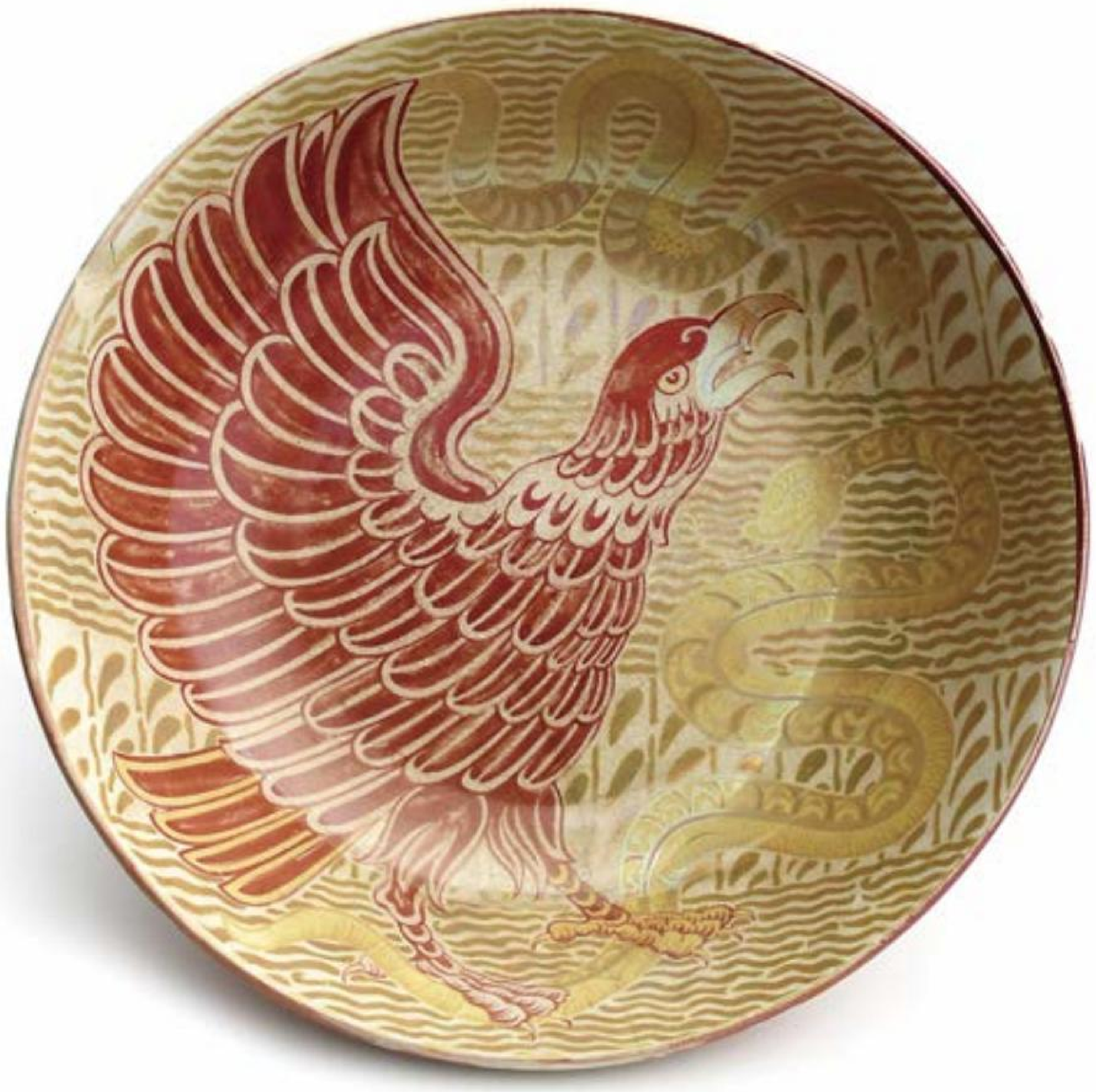
Provenance
Private Collection.

11. A William De Morgan Pottery charger, painted to the well with a peacock displaying, on foliate ground, in ruby and gold lustre on a white ground, the back with radiating lines, *unsigned,* 36cm. diam.

Provenance
Fine & Decorative Arts, Kinghams Auctioneers,
3rd October 2024, lot 547.



11

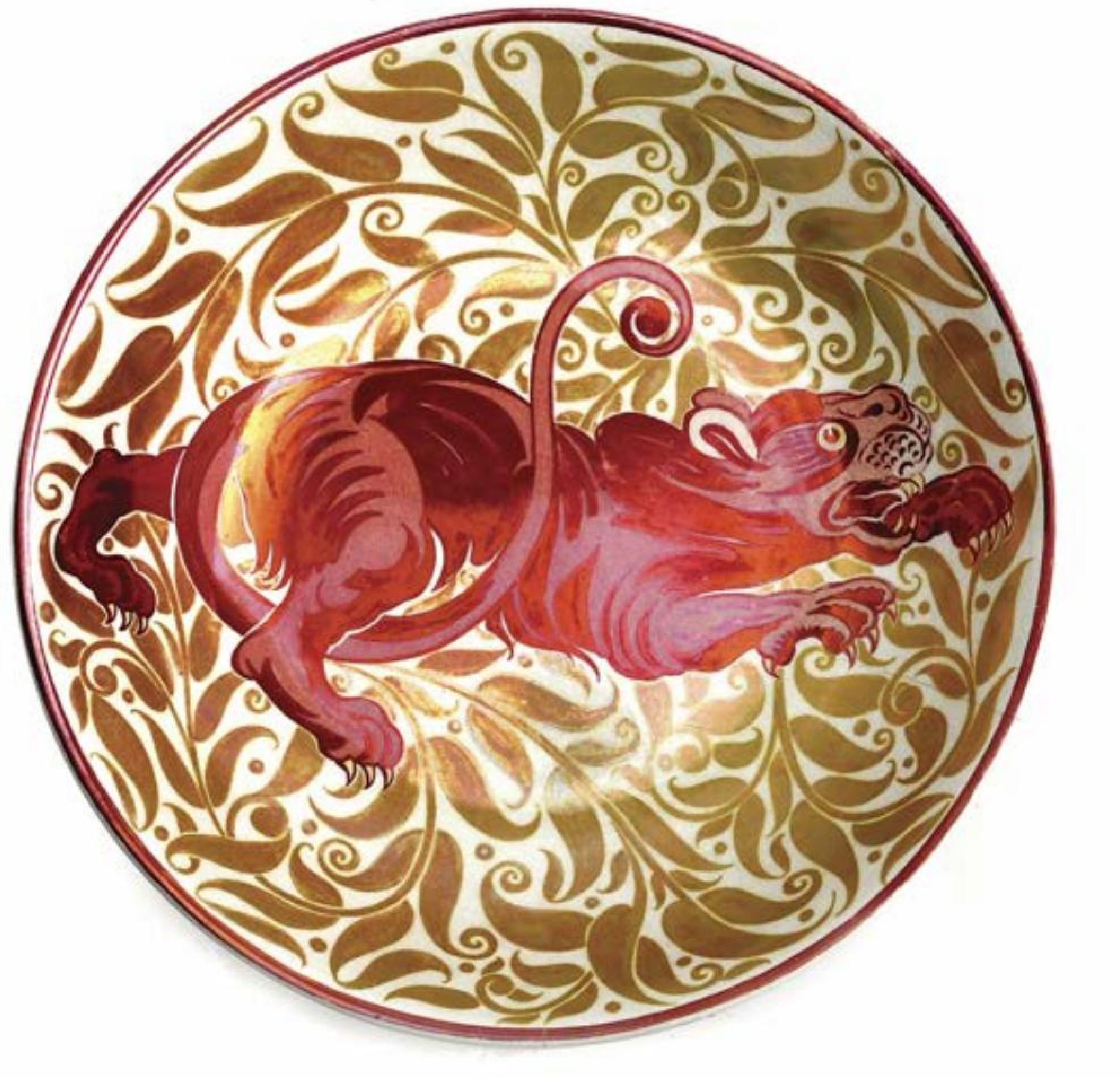


12

12. A William De Morgan Pottery bowl by Charles Passenger, painted with two snakes fighting an eagle, in ruby and gold lustre on a white ground, *painted CP monogram,* 24.5cm. diam.

Provenance
Private Collection.

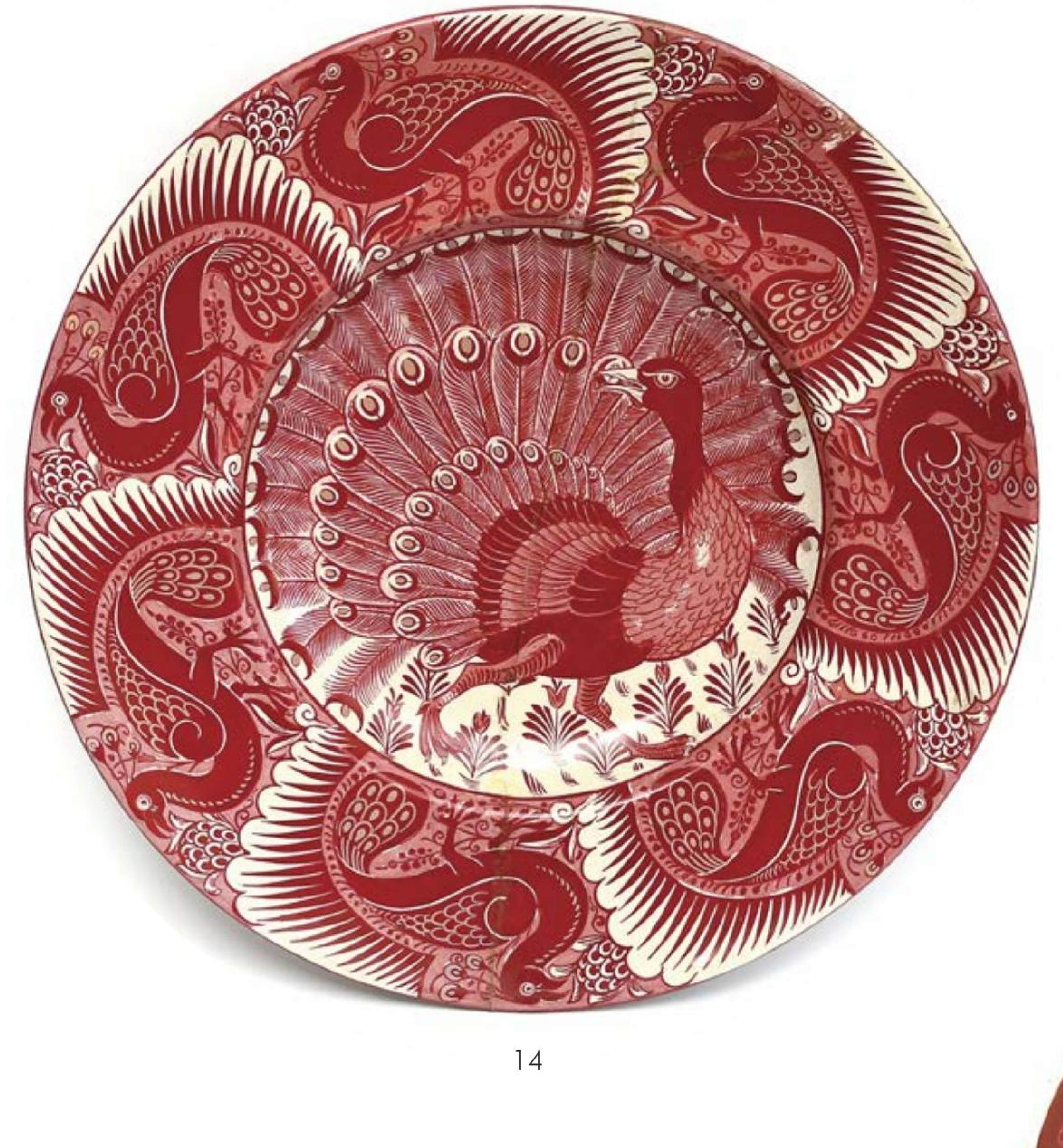
Catalogue notes
This golden lustre is created by reducing silver oxide in the firing.



13

13. A William De Morgan double lustre shallow bowl by Charles Passenger, painted with a ferocious big cat, in ruby lustre on scrolling gold lustre foliage, on a white ground, *painted CP monogram,* 26cm. diam.

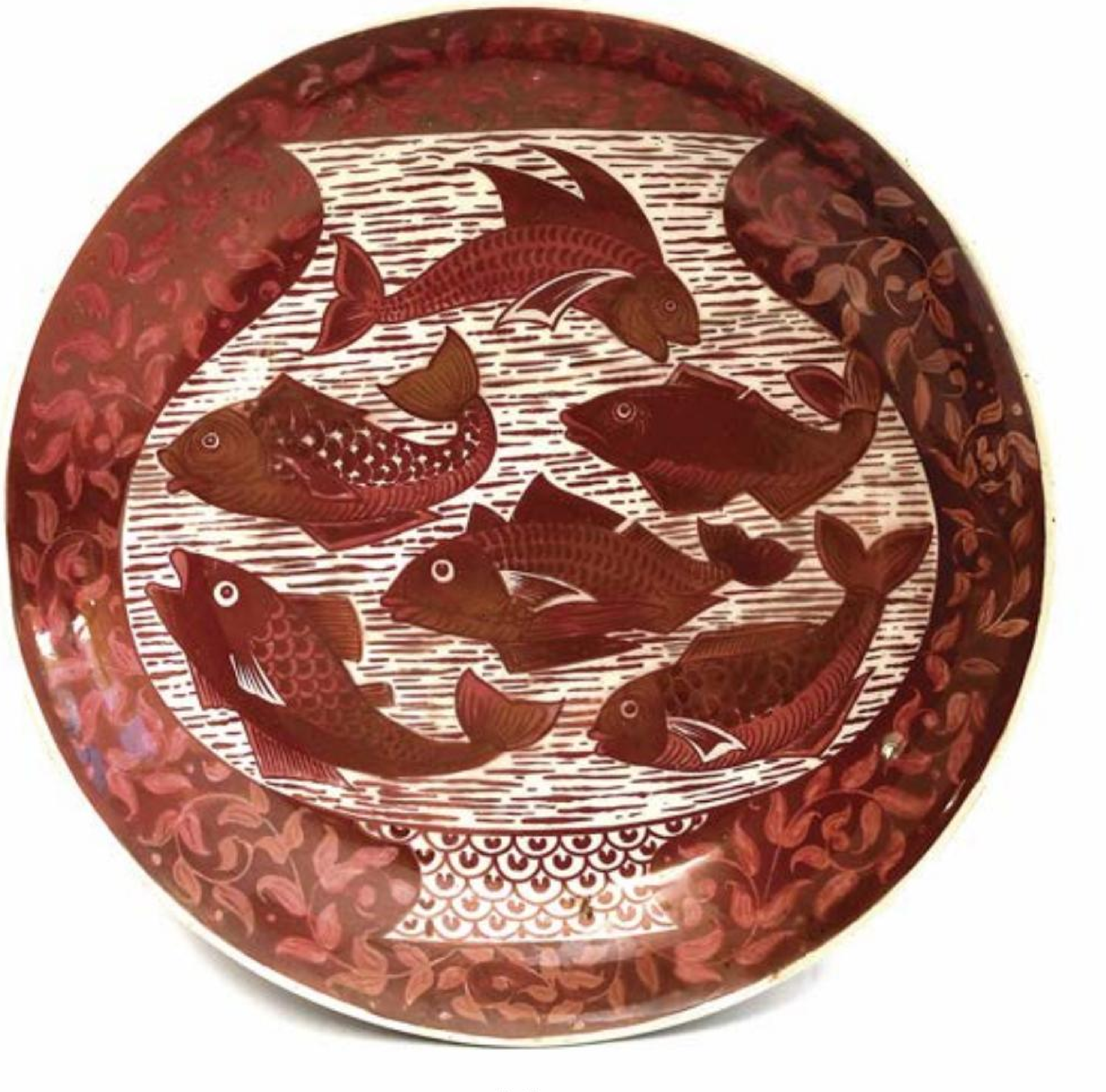
Provenance
Private collection.



14

14. A William De Morgan Peacock charger, painted to the well with a large peacock displaying, the border with a frieze of birds in ruby lustre, highlighted with gold on a white ground, the reverse with foliate stems radiating, *unsigned,* 41.5cm. diam.

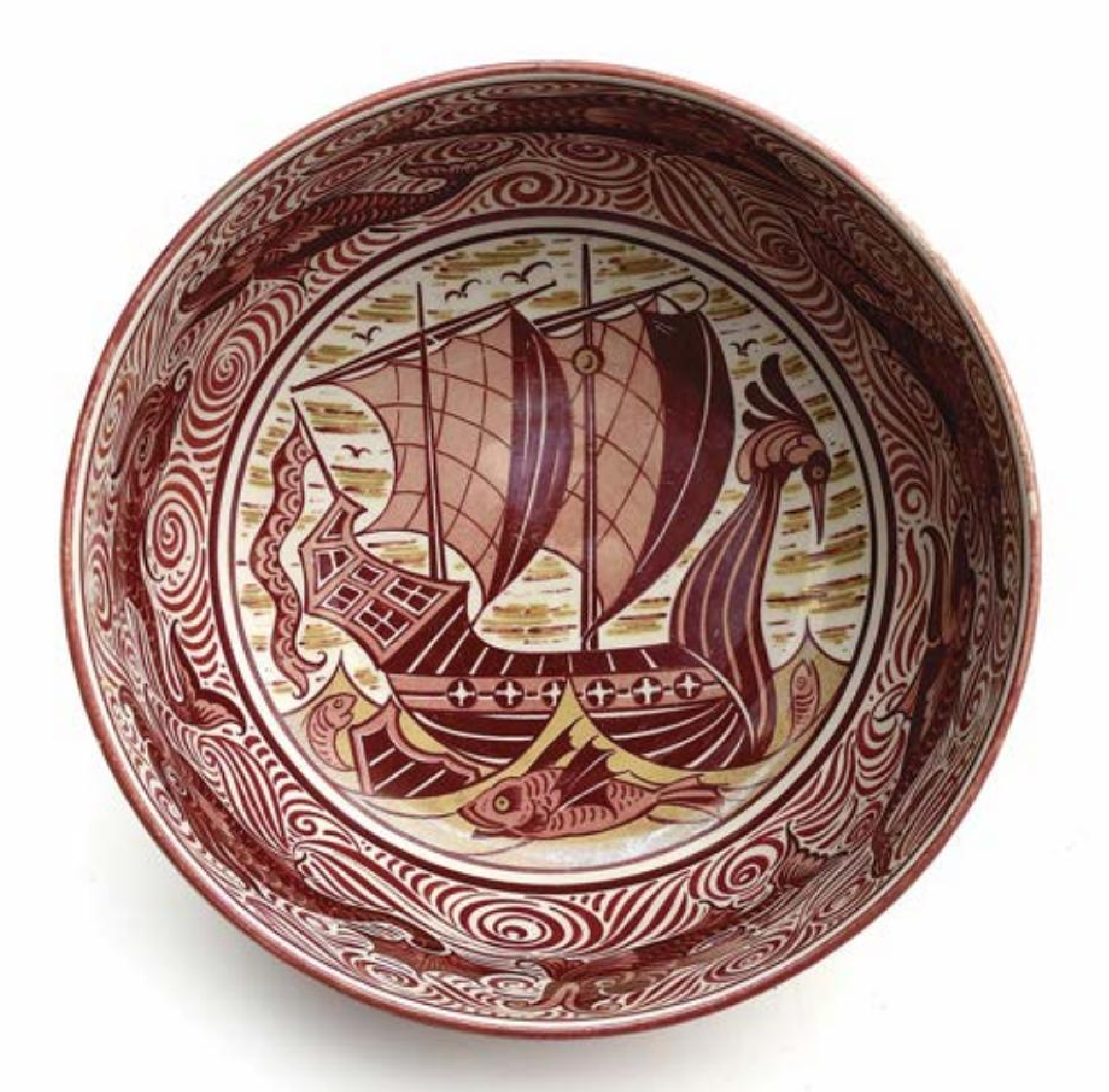
Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 215 plate 93 for a variation of this design illustrated.



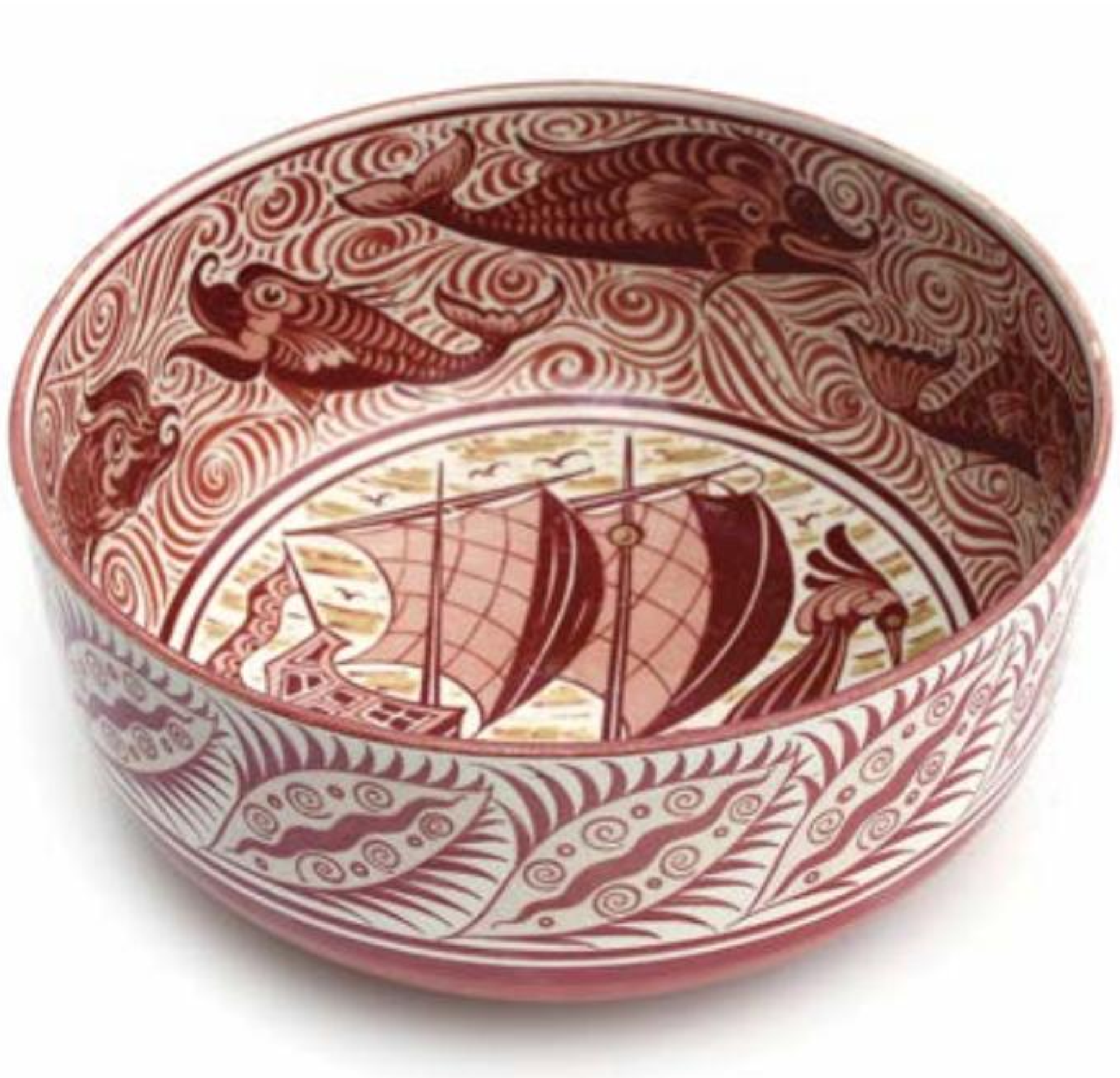
15

15. A William De Morgan Pottery lustre charger by Fred Passenger, painted to the well with a vase decorated with a shoal of scaly small fish, the rim a band of foliage, in ruby lustre on a white ground, the reverse with a band of stylised leaves, painted FP, 36cm. diam.

Provenance
Private collection.



16

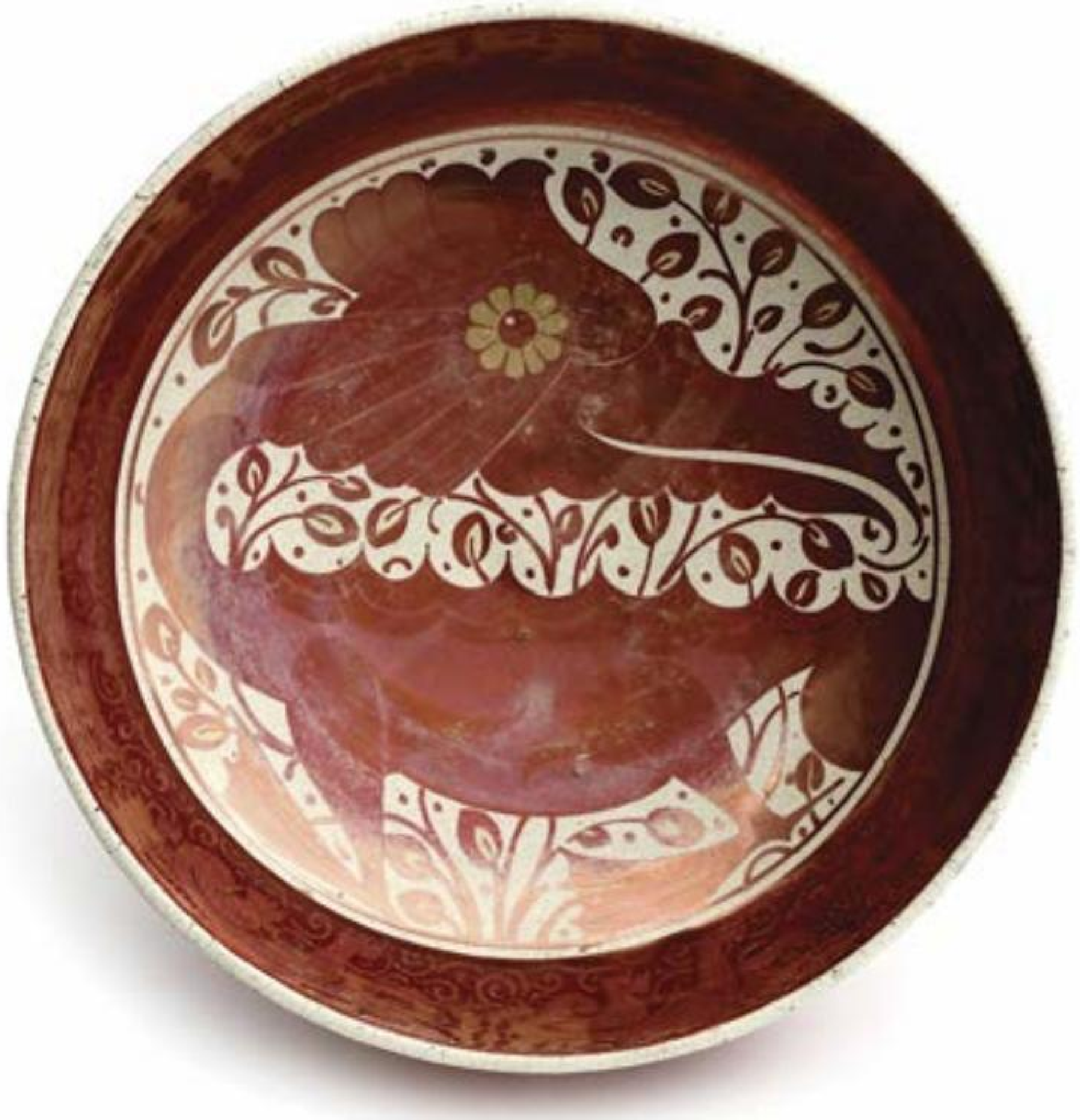


16 *side view*

16. A fine William De Morgan *Galleon* deep bowl by Fred Passenger, painted with stylised ship at sail, the sea with three large leaping, scaly fish, in ruby, pink and gold lustre on a white ground, inside a band of swimming scaly fish on a turbulent scrolling ground, the exterior painted with stylised leaf border, *painted FP monogram,* 25cm. diam. 11cm. high

Provenance
Private Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan,* Richard Dennis Publications, page 221 plate 143 for this design used for the centre of a large Persian dish, circa 1890, illustrated.



17

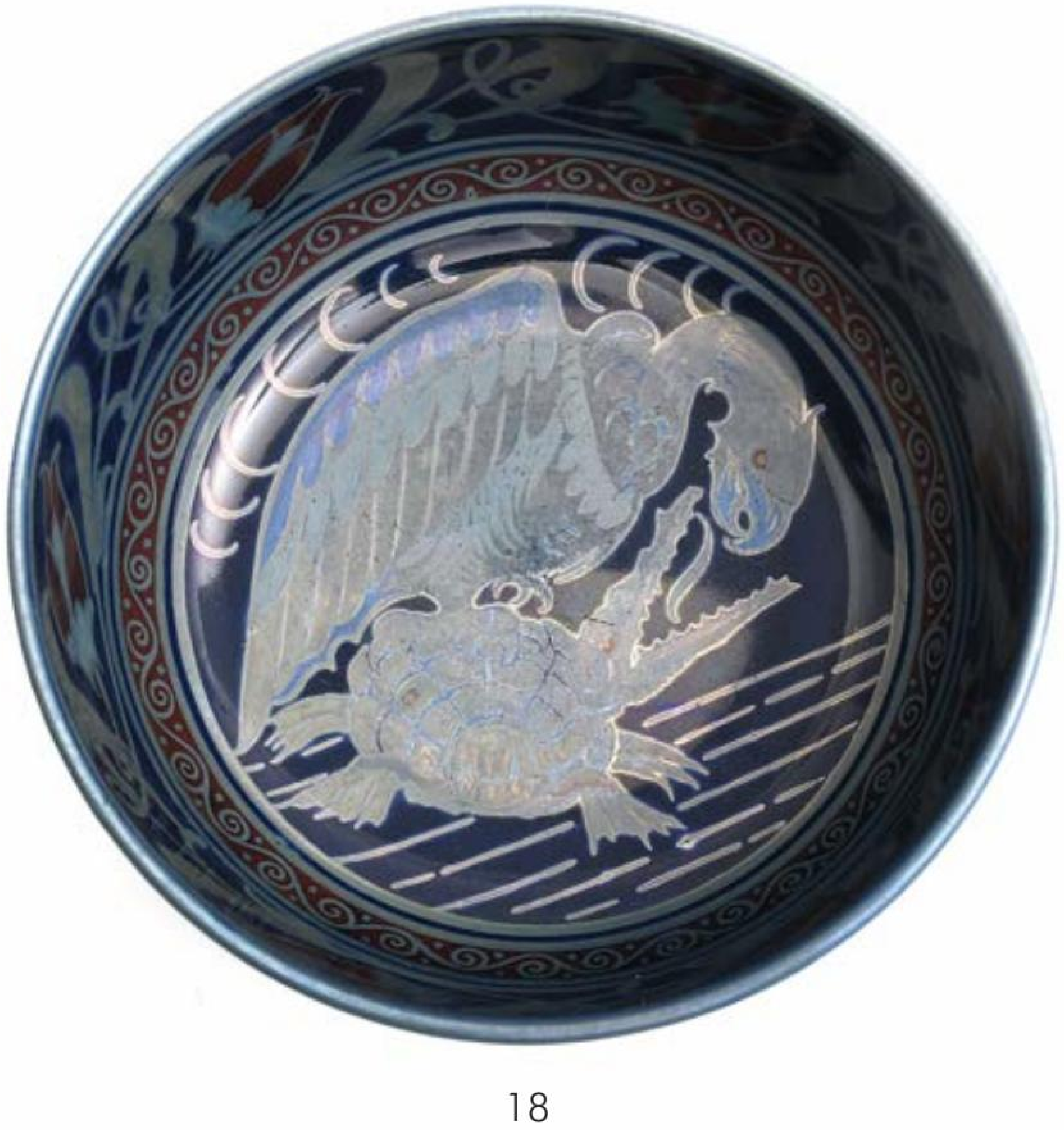
17. A William De Morgan Fulham Period small bowl by Fred Passenger, painted to the well with a mythical creature, the dragon-like creature with webbed feat and coiled tail, inside a band of prowling creatures, in ruby and copper lustre on a white ground, the exterior with stylised foliage frieze, *painted DM Fulham and FP monogram,* 18.5cm. diam.

Provenance
Private Collection.

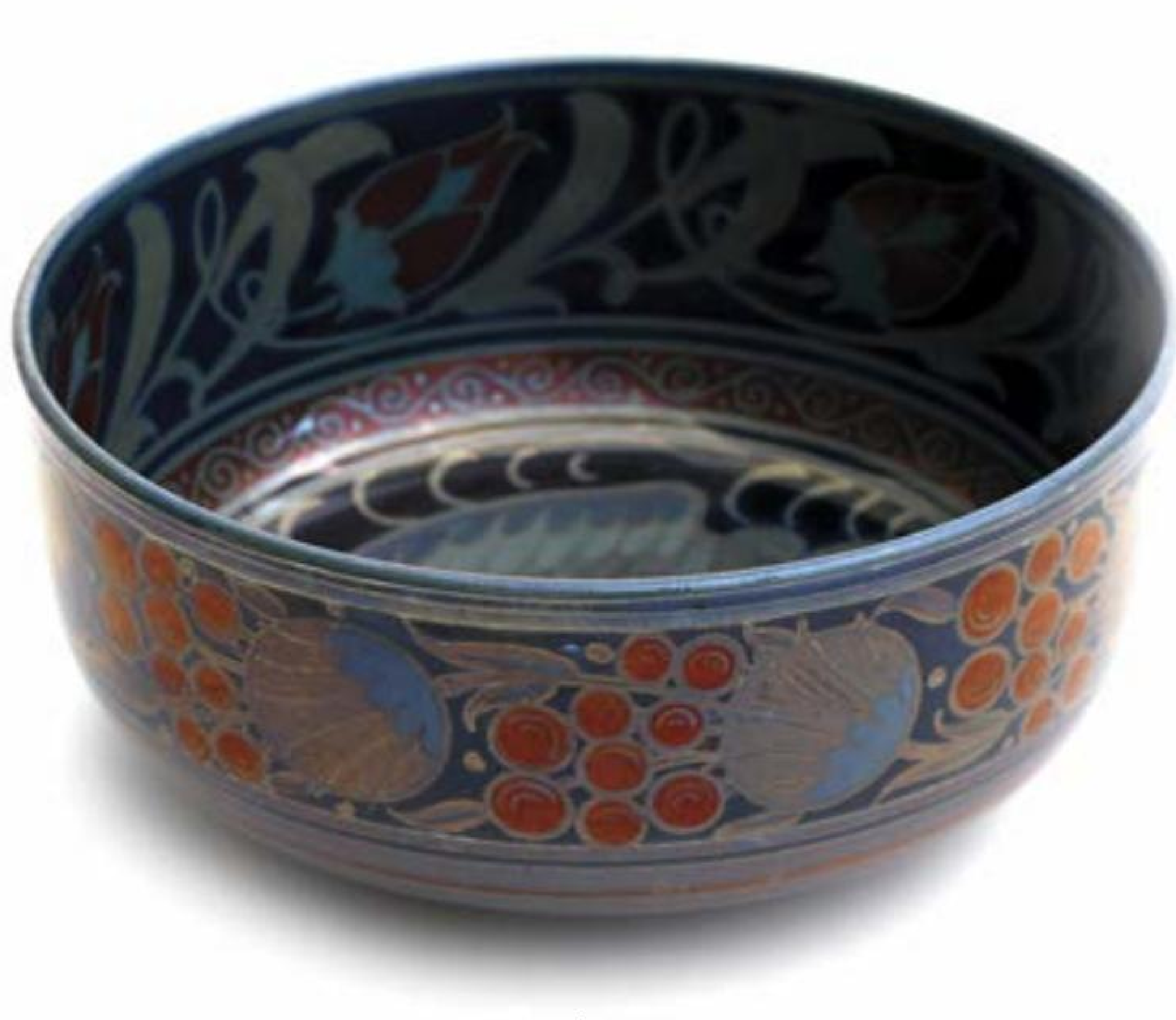
18. A William De Morgan *Sunset & Moonlight Suite* bowl by Fred Passenger, painted to the well with an eagle attacking a grotesque reptilian creature, half turtle, half crocodile, in silver and ruby lustre on a dark blue ground, inside a border of stylised flower buds, the exterior stylised flower, leaf and berry frieze, painted FP monogram, 22cm. diam. 10cm. high

Provenance
Private Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan,* Richard Dennis Publications, page 128 figure 998 for the original pen and ink drawing for this design on a tile, illustrated.



18

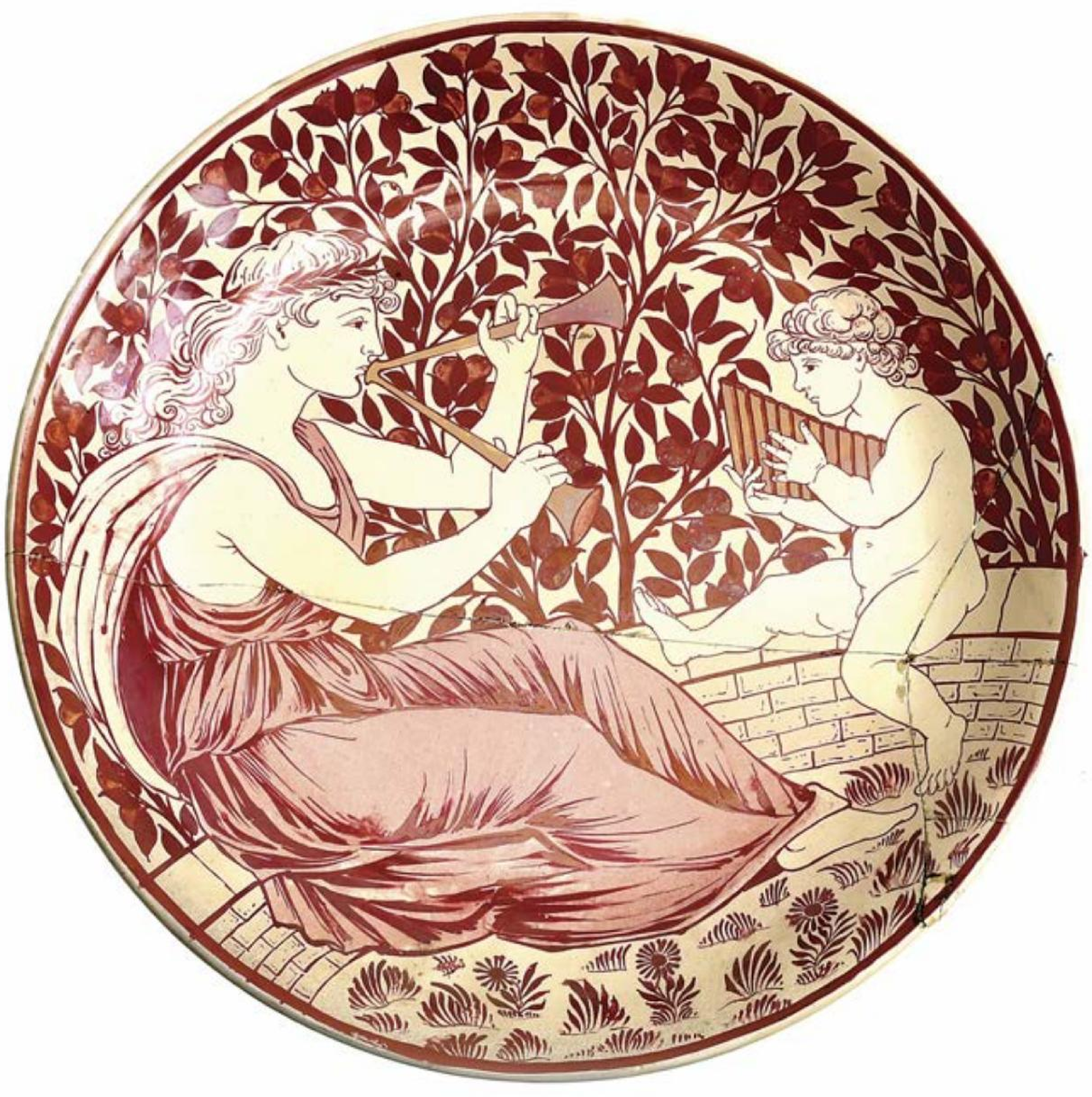


18 *side view*

19. A William De Morgan double lustre charger, painted to the well with a Classical woman and child playing musical pipes, in a formal garden setting, before fruiting trees, in ruby lustre with copper lustre highlights on a cream ground, *unsigned,* 36cm. diam.

Provenance
Private collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis Publications, page 23 figure 1235 for the original sepia design illustrated (in reverse).

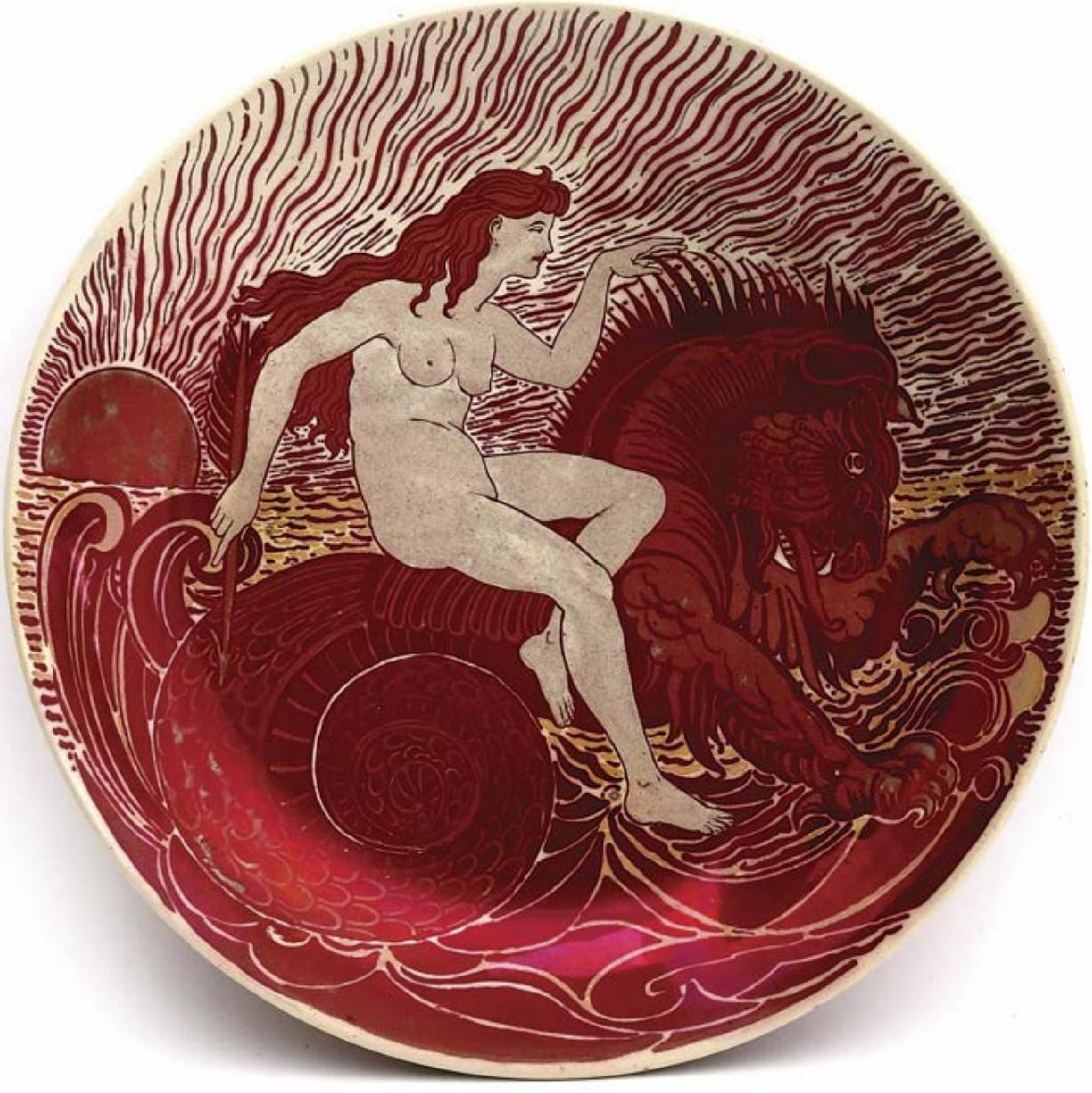


19

20. A William De Morgan double lustre charger, painted to the well with a naked Classical maiden holding an arrow riding a hippocamp, probably a depiction of Aphrodite, in ruby and silver lustre with tan highlights on a white ground, the reverse with foliate bands, *unsigned,* 36cm. diam.

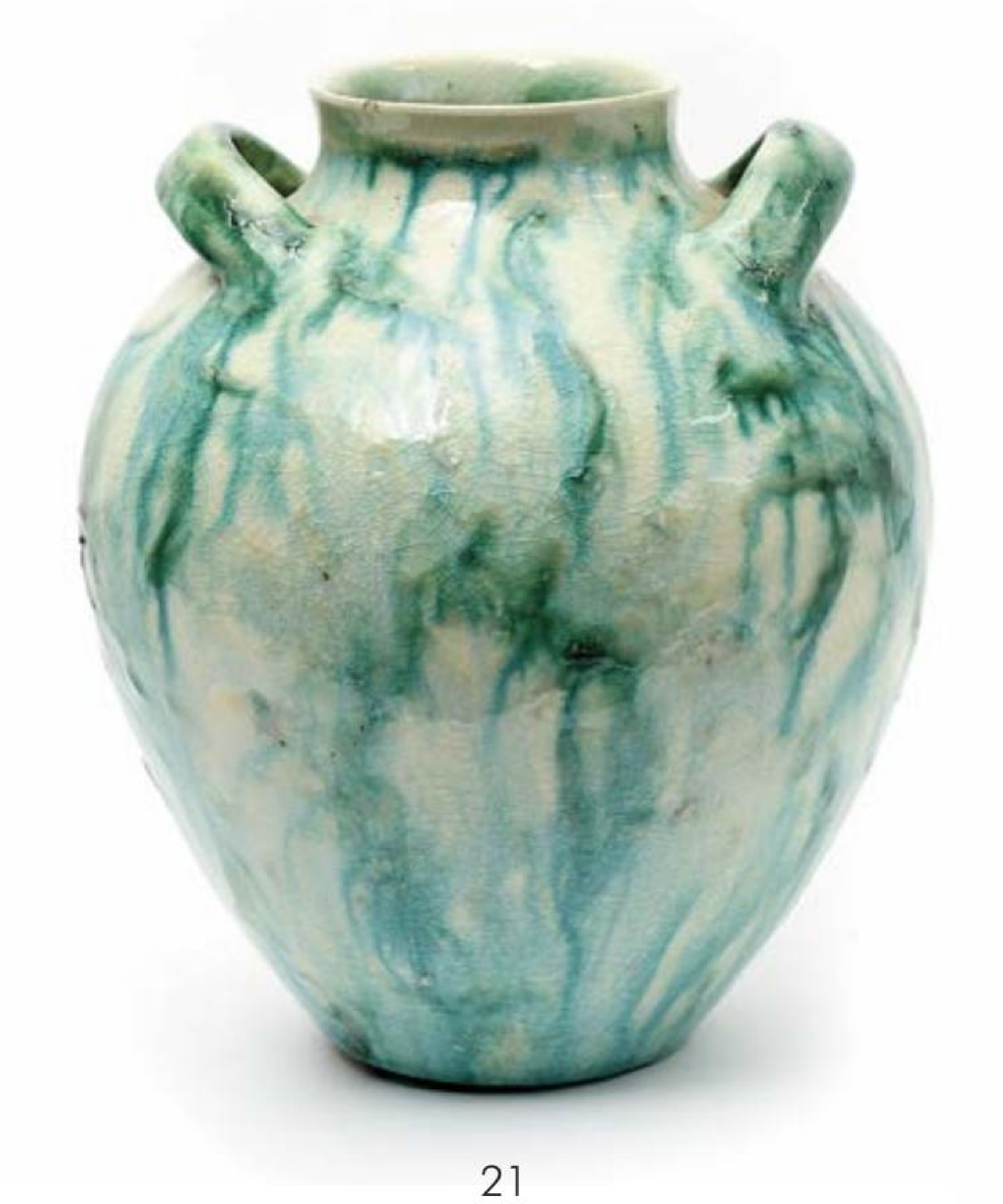
Provenance
Richard Dennis Gallery, purchased by the collector in 1973.
Private collection.

Literature
Martin Greenwood, *The Designs of William De Morgan,* Richard Dennis Publications, page 205 plate 6 for a comparable charger on Staffordshire blank.



20

VASES



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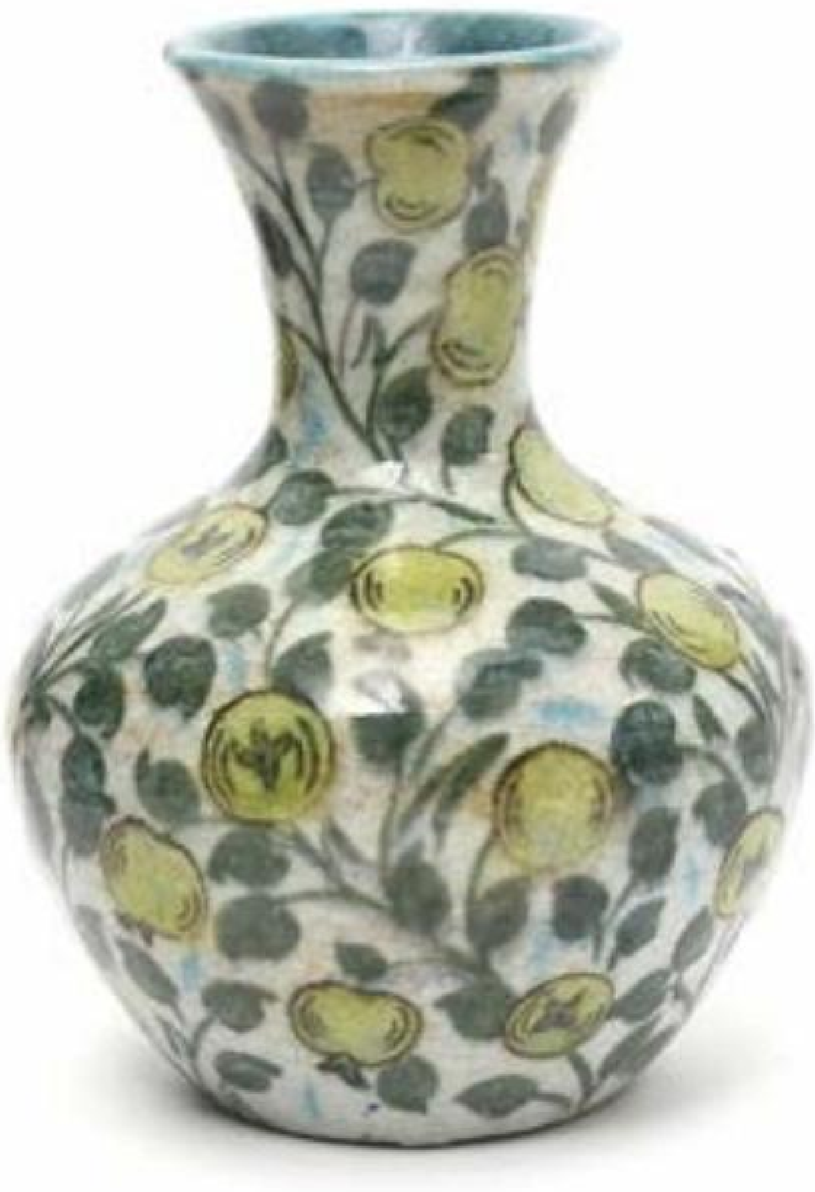
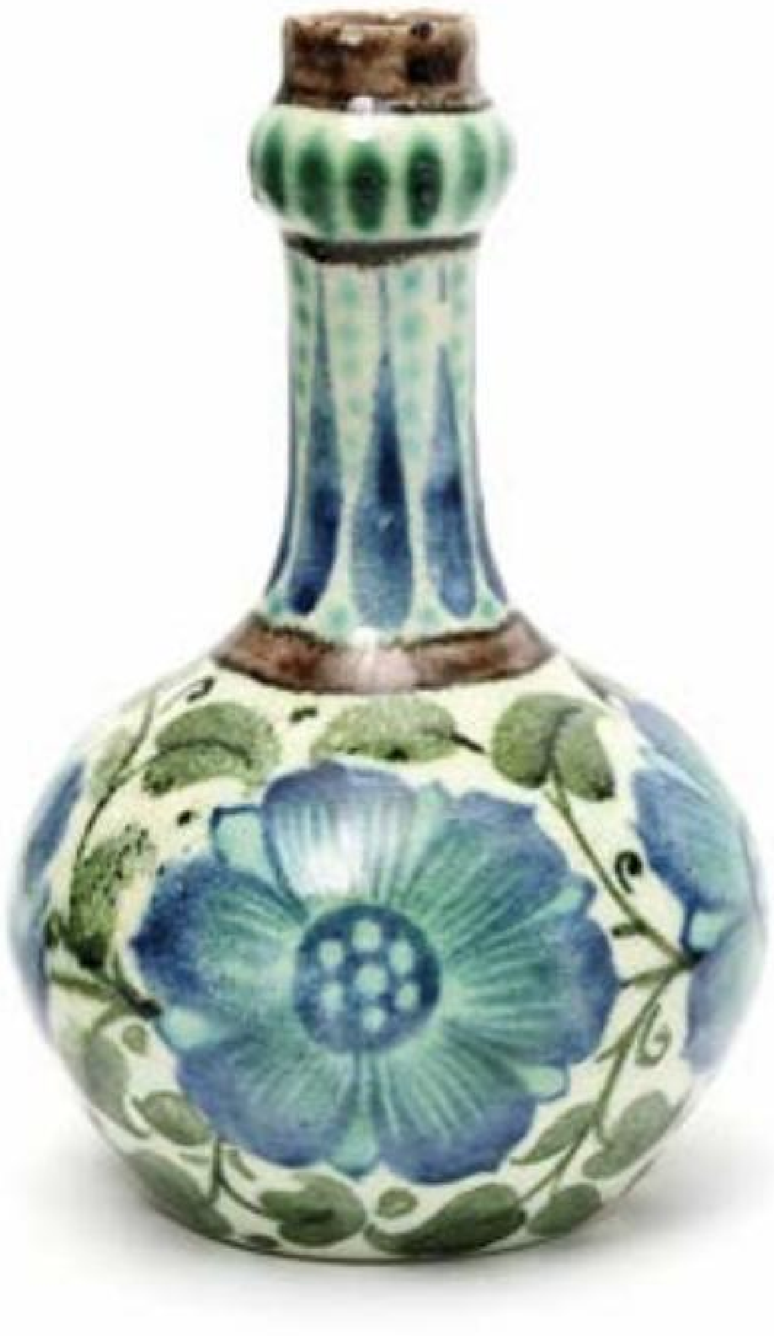
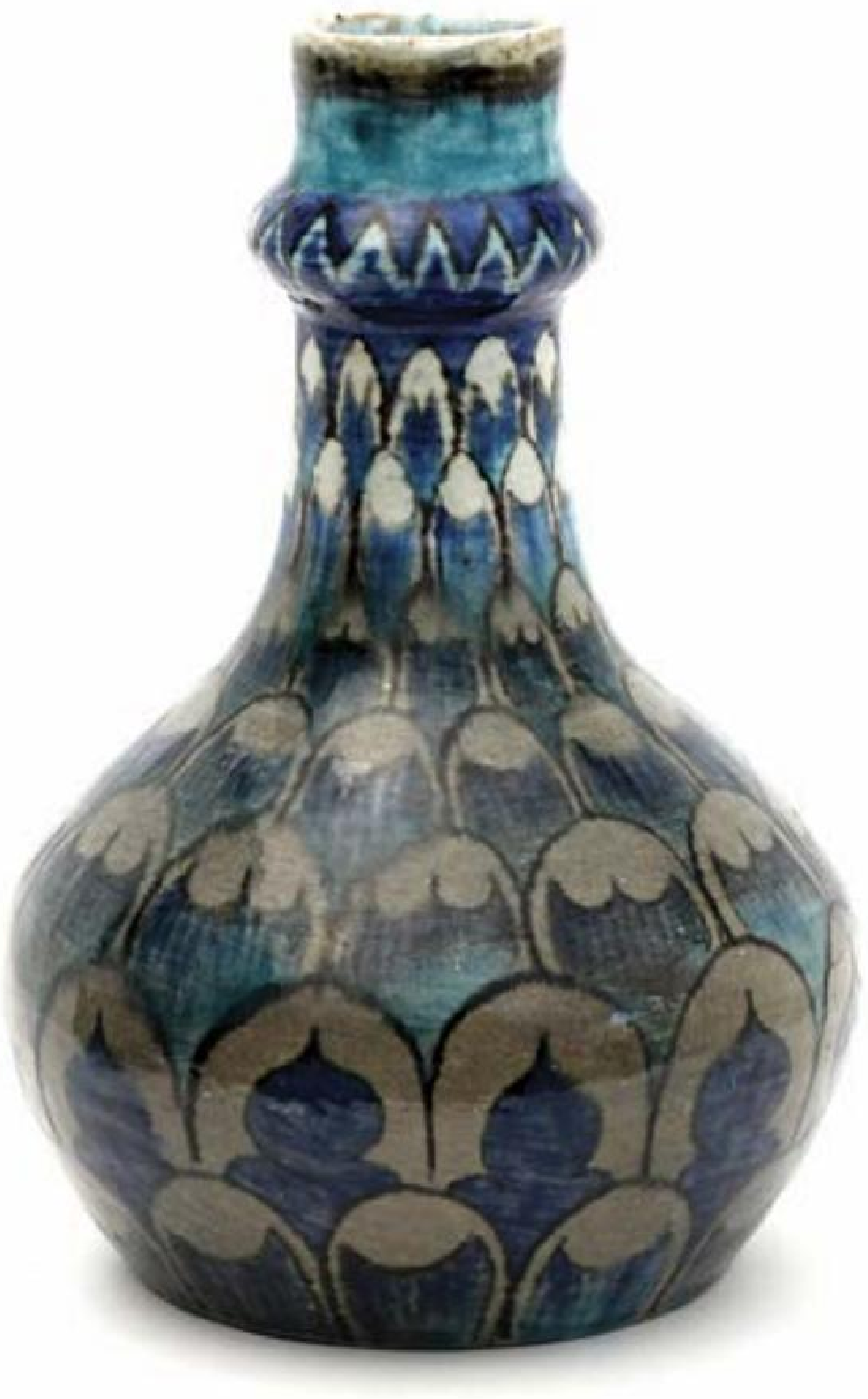


22



23



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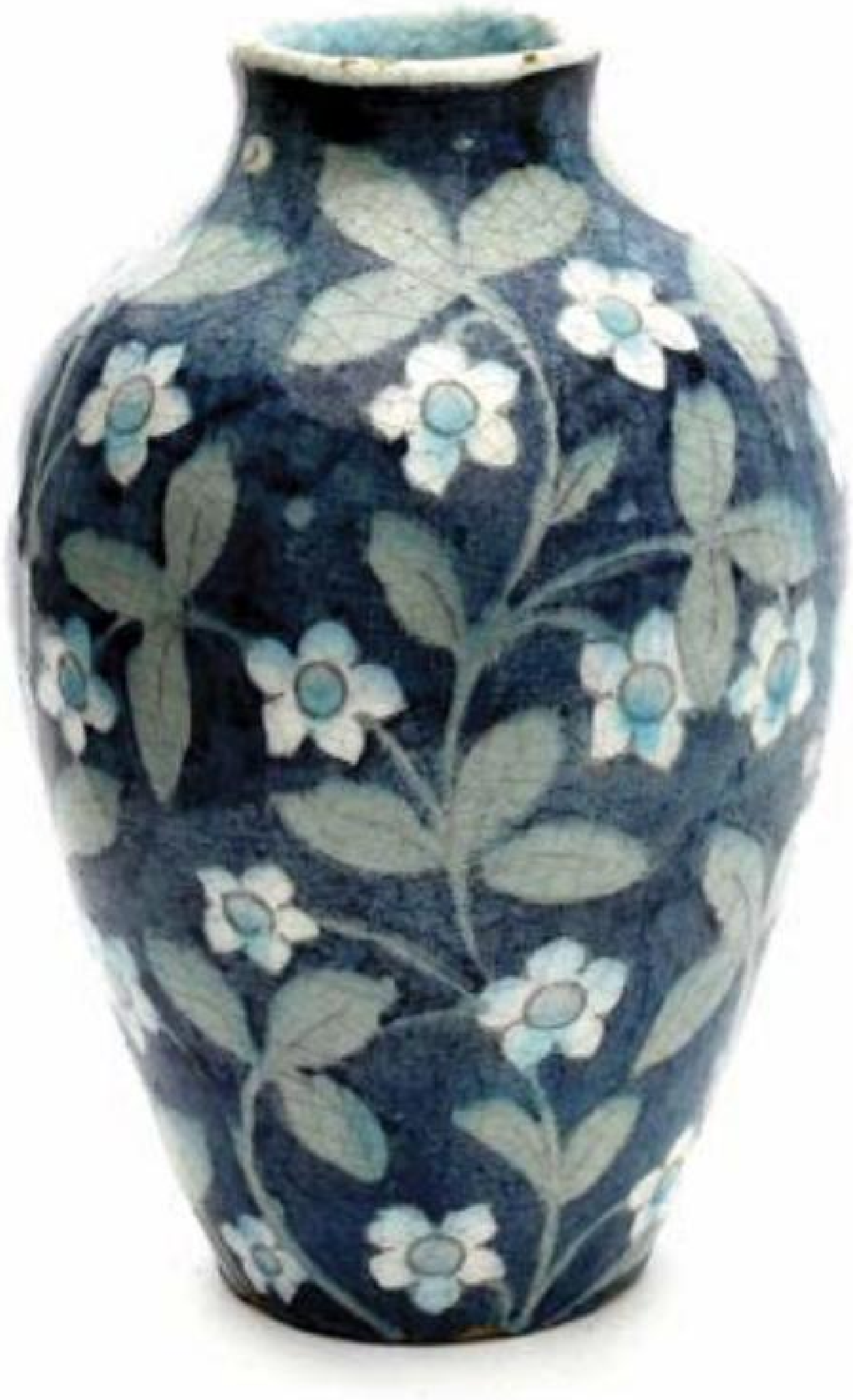

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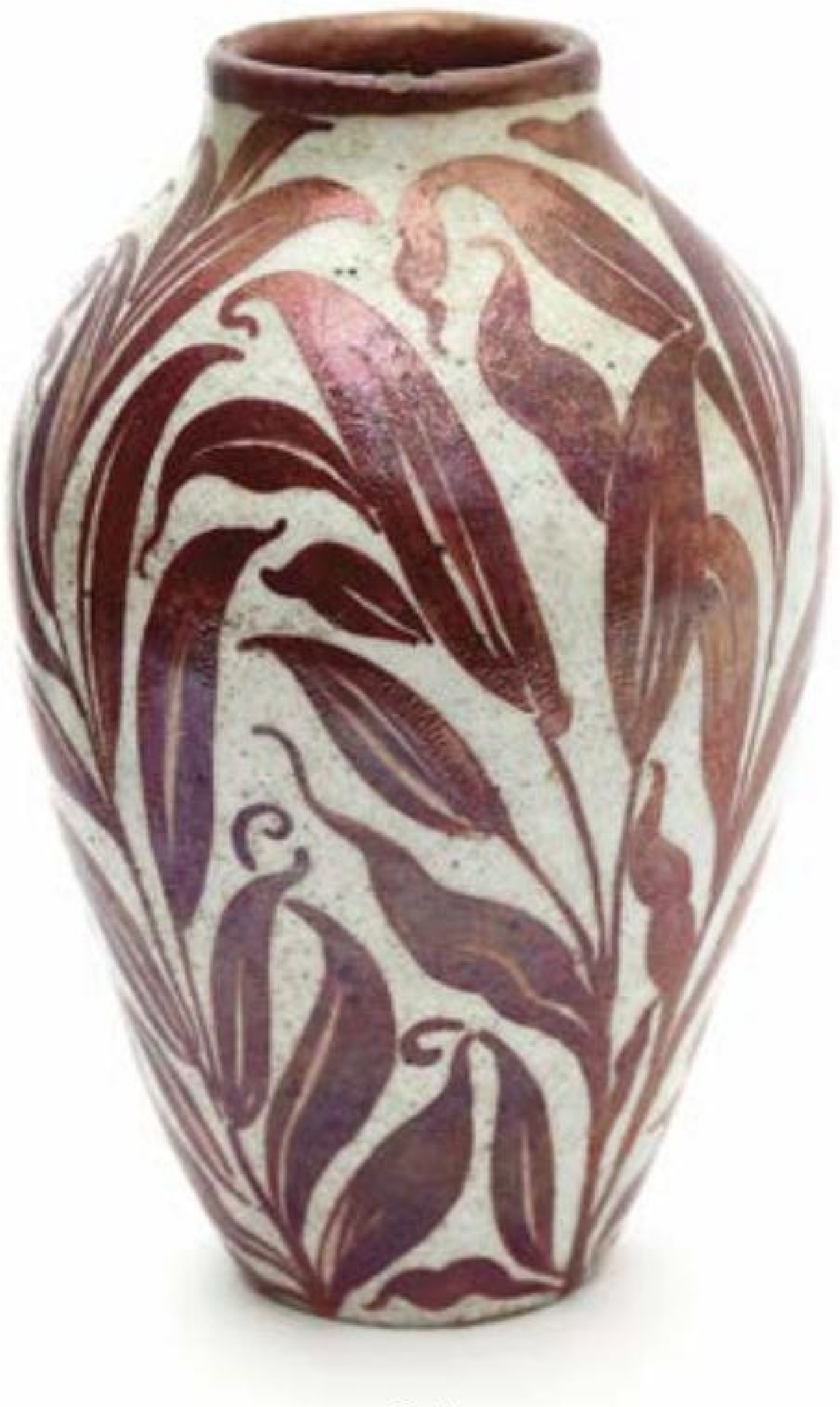


26

21. A William De Morgan Merton Abbey twin-handled vase, shouldered form with applied strap handles, decorated in low relief with a Persian flower design, covered in streaked turquoise glaze over white, *impressed Merton Abbey mark,* 17cm. high

Provenance
Woolley & Wallis, 31st May 2007, lot 772.
Private collection.

22. A William De Morgan solifleur vase, ovoid with flaring neck, painted with yellow berried foliage in green and blue on a white ground, *impressed tulip mark,*11.5cm. high

Provenance
Haslam & Whiteway.
Private collection.

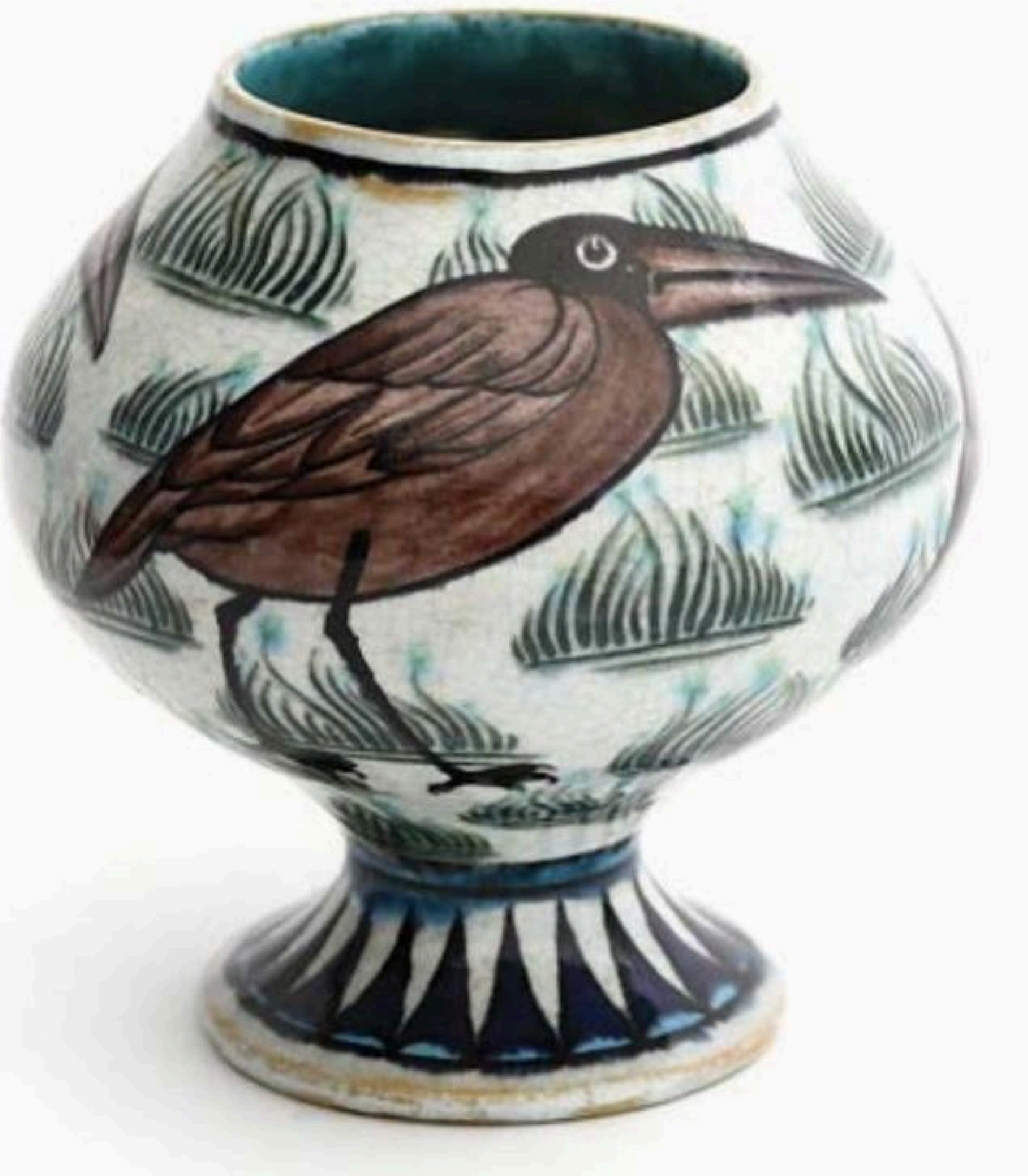
23. A William De Morgan Persian bottle vase, ovoid with knopped cylindrical neck, painted with flowers and foliage in blue , green and aubergine, *unmarked*, 14cm. high

24. A William De Morgan *Persian* bottle vase, ovoid with cylindrical knopped neck, painted with graduated geometric bands in blue, aubergine and turquoise on a white ground, *unsigned,* 18cm. high

Provenance
Private collection of William De Morgan and John Pearson Pottery.

25. A William De Morgan vase, ovoid with collar rim, painted with stems of flowers in turquoise and white on a blue ground, *unmarked, minor glaze loss to rims,* 16.5cm. high

26. A William De Morgan vase, slender, ovoid form painted with stems of foliage in ruby lustre on a white ground, *unmarked, small chips to top rim,* 16.5cm. high



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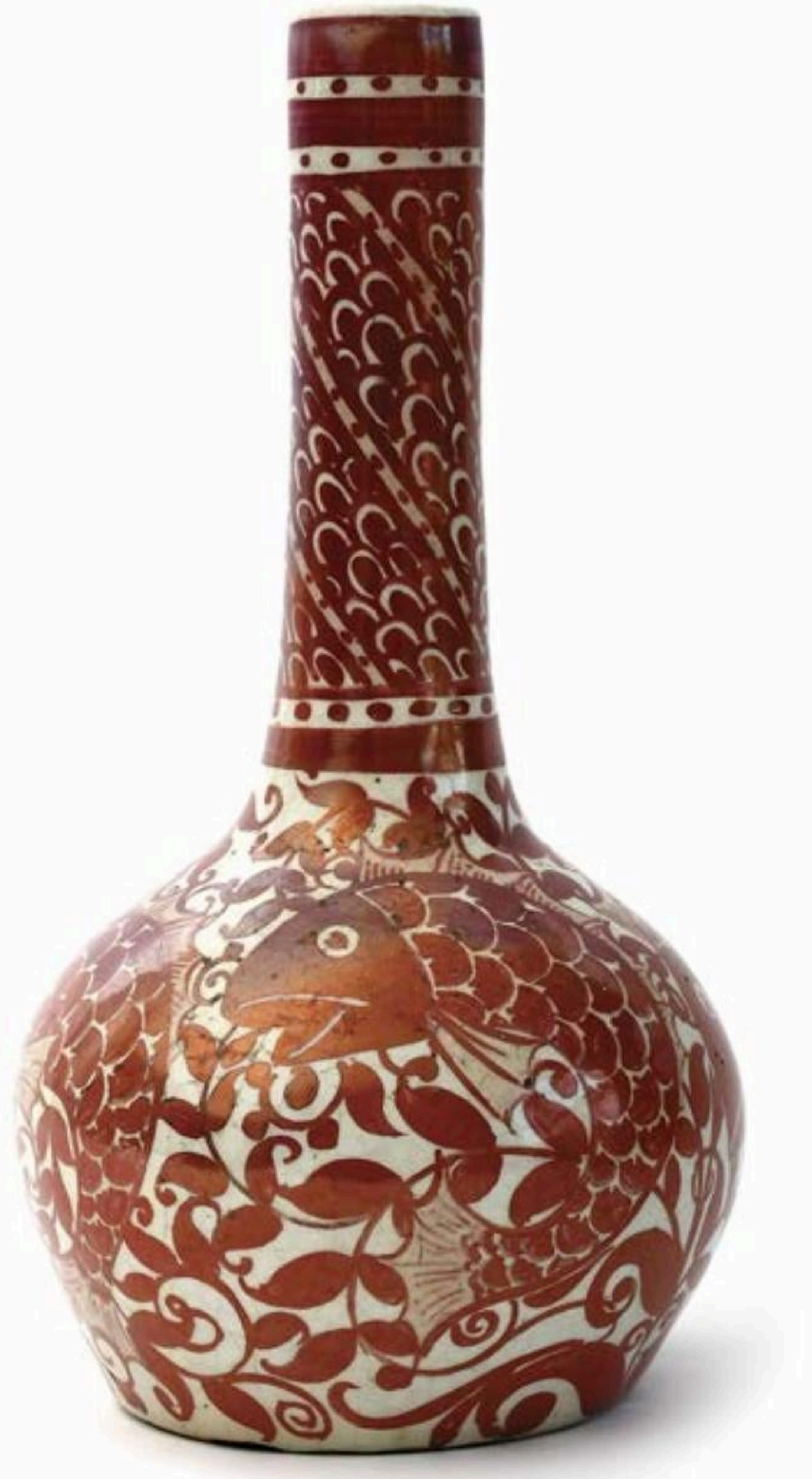


28

27. A William De Morgan Pottery vase by John Hersey, footed, ovoid from, painted with crows wading amongst clumps of grass, in blue, turquoise, green and aubergine on white, impressed tulip mark, painted JH monogram, 11cm. high

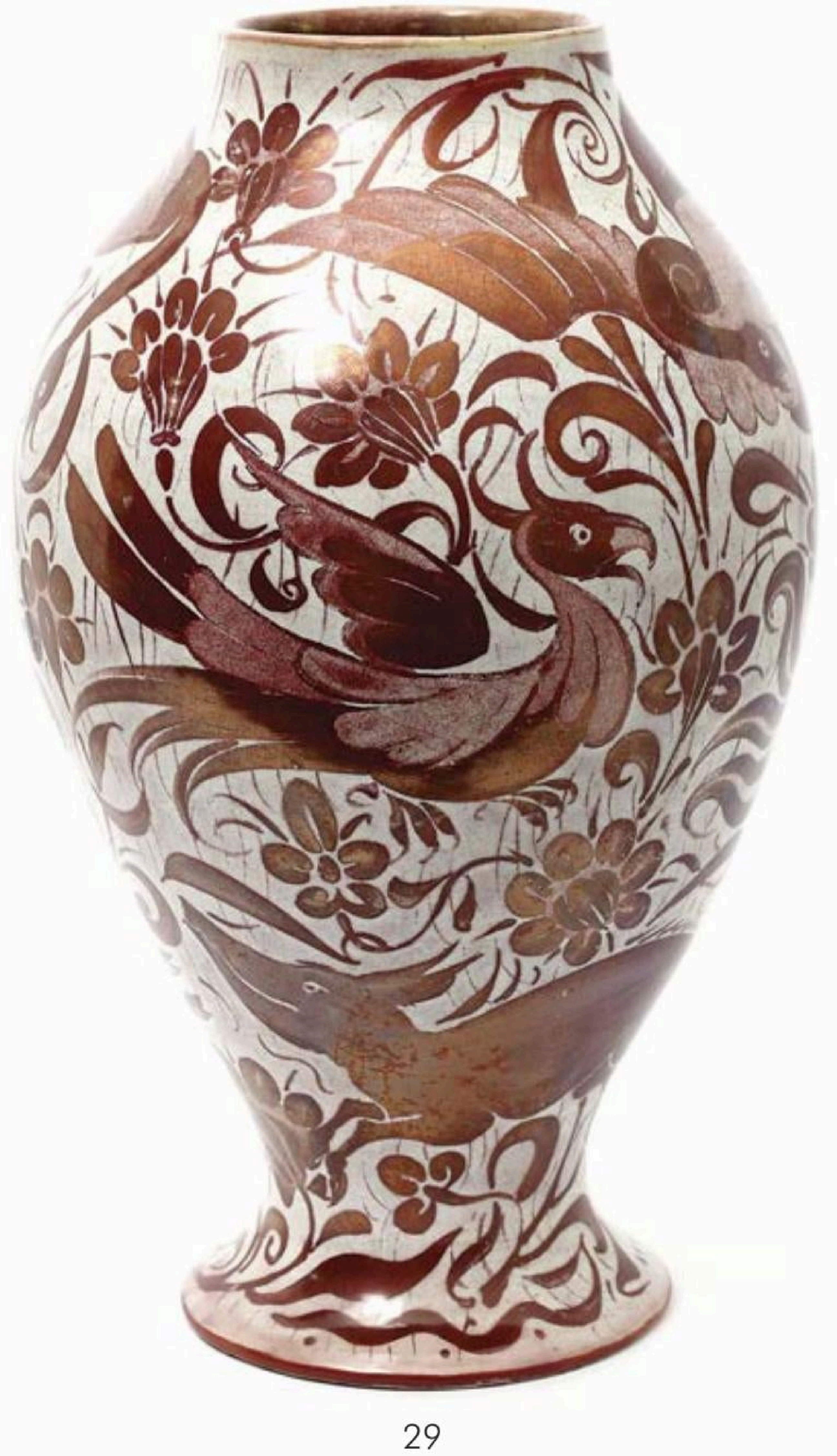
Provenance
Private collection

28. A William De Morgan bottle vase, ovoid with cylindrical neck, painted with a band of leaping scaly fish, on scrolling foliate ground, the neck with diagonal scale bands, in ruby lustre on white ground, *unsigned,* 26cm. high

Provenance
Mrs Wilhelmina Stirling, sister of Evelyn De Morgan.
Richard & Hilary Myers.

29. A William De Morgan lustre vase, swollen, cylindrical form, painted with mythical birds and beasts in a flowering glade, in red lustre on a white ground, *impressed tulip mark,* 28cm. high

Provenance
Private collection.



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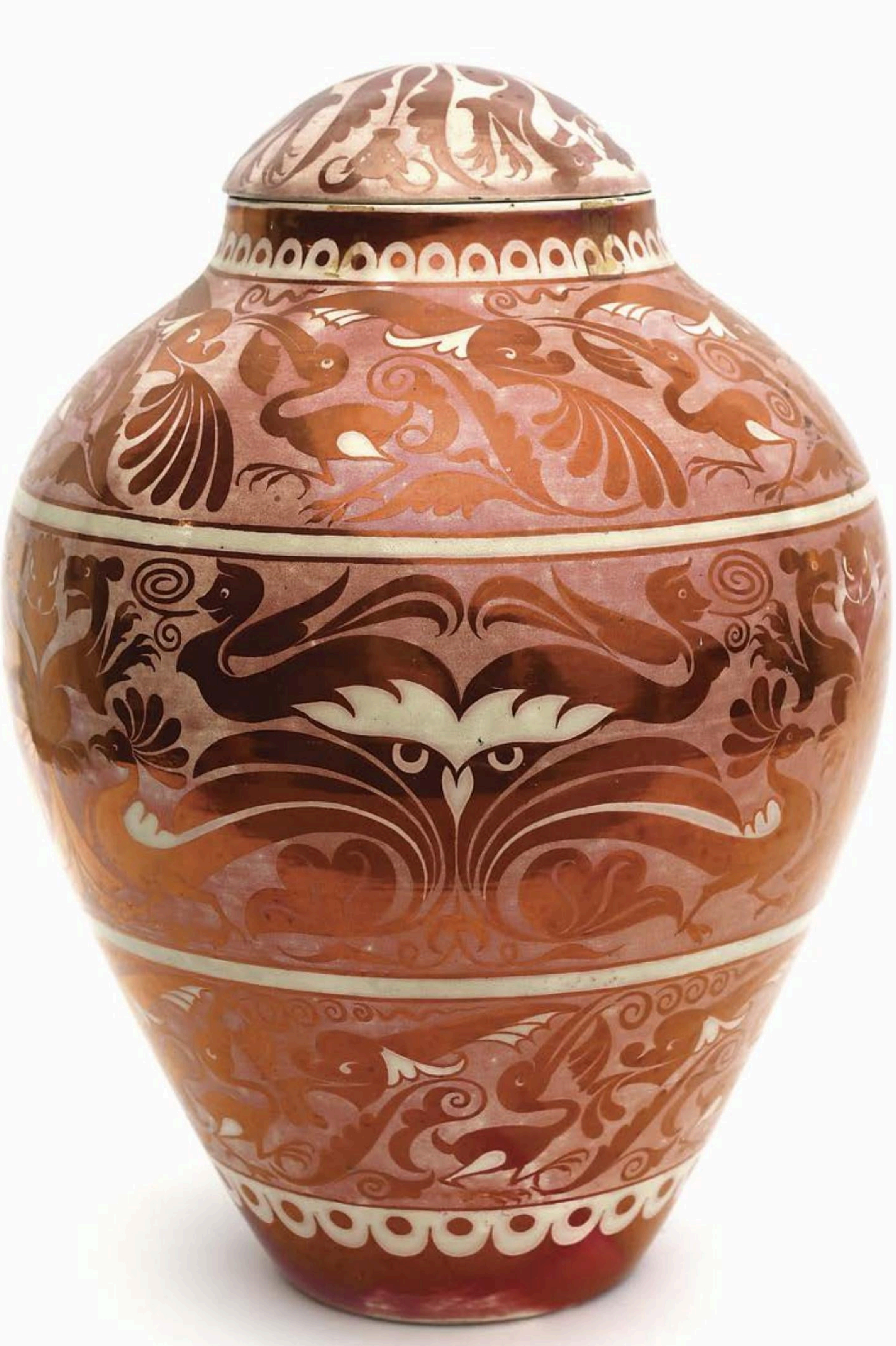
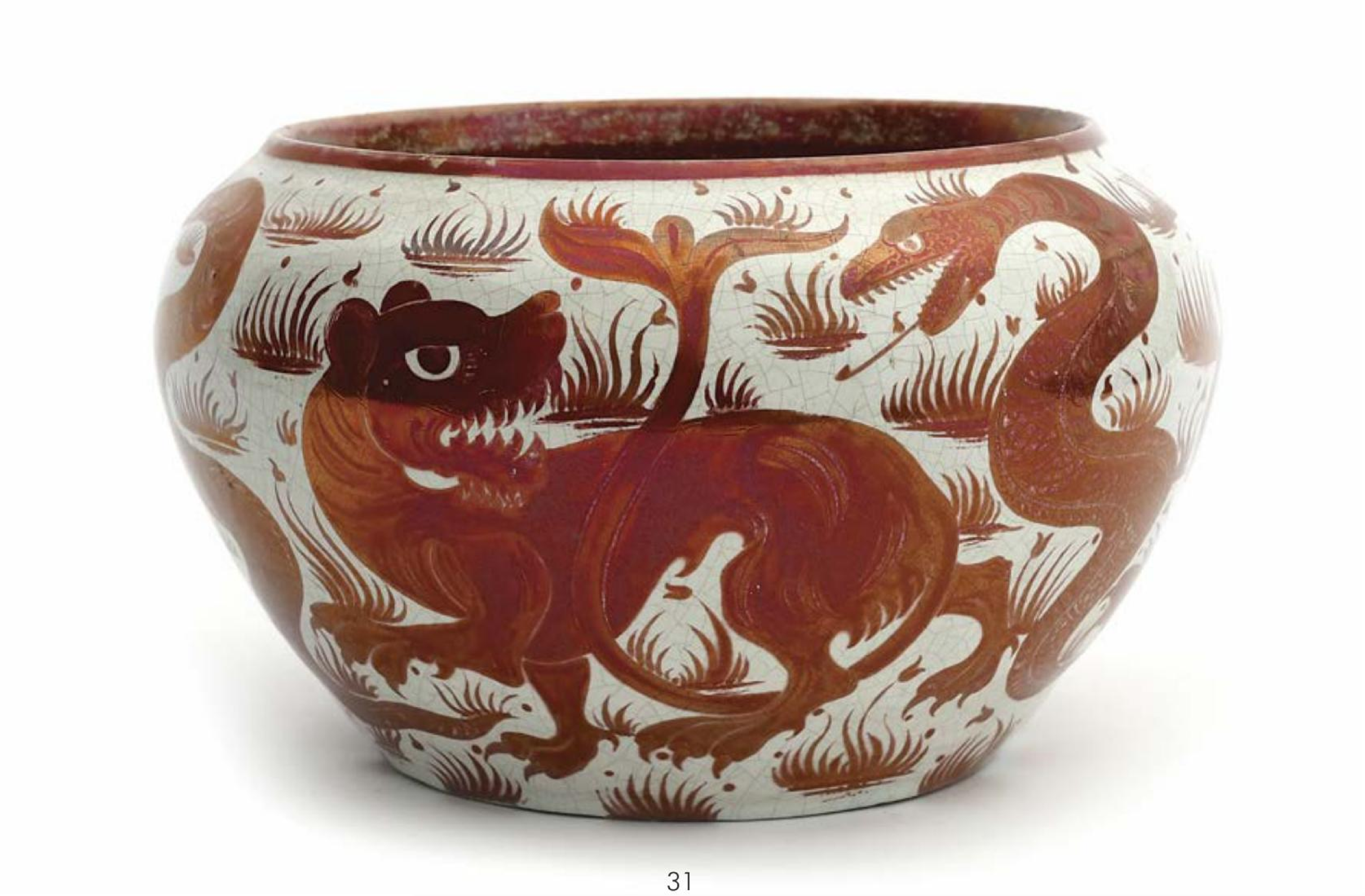


30. A William De Morgan Sands End Pottery large vase and cover, ovoid shouldered form, painted with a central band of peacocks and wyverns flanking lions and zoomorphic scrolls and owl masks, between two further bands of dolphins and birds, bordered with dotted arcading, the domed lid similarly painted with alternating bull and owl masks between foliate lions, in ruby lustre, *impressed marks*, Morris & Co paper label, 34cm. high (2)

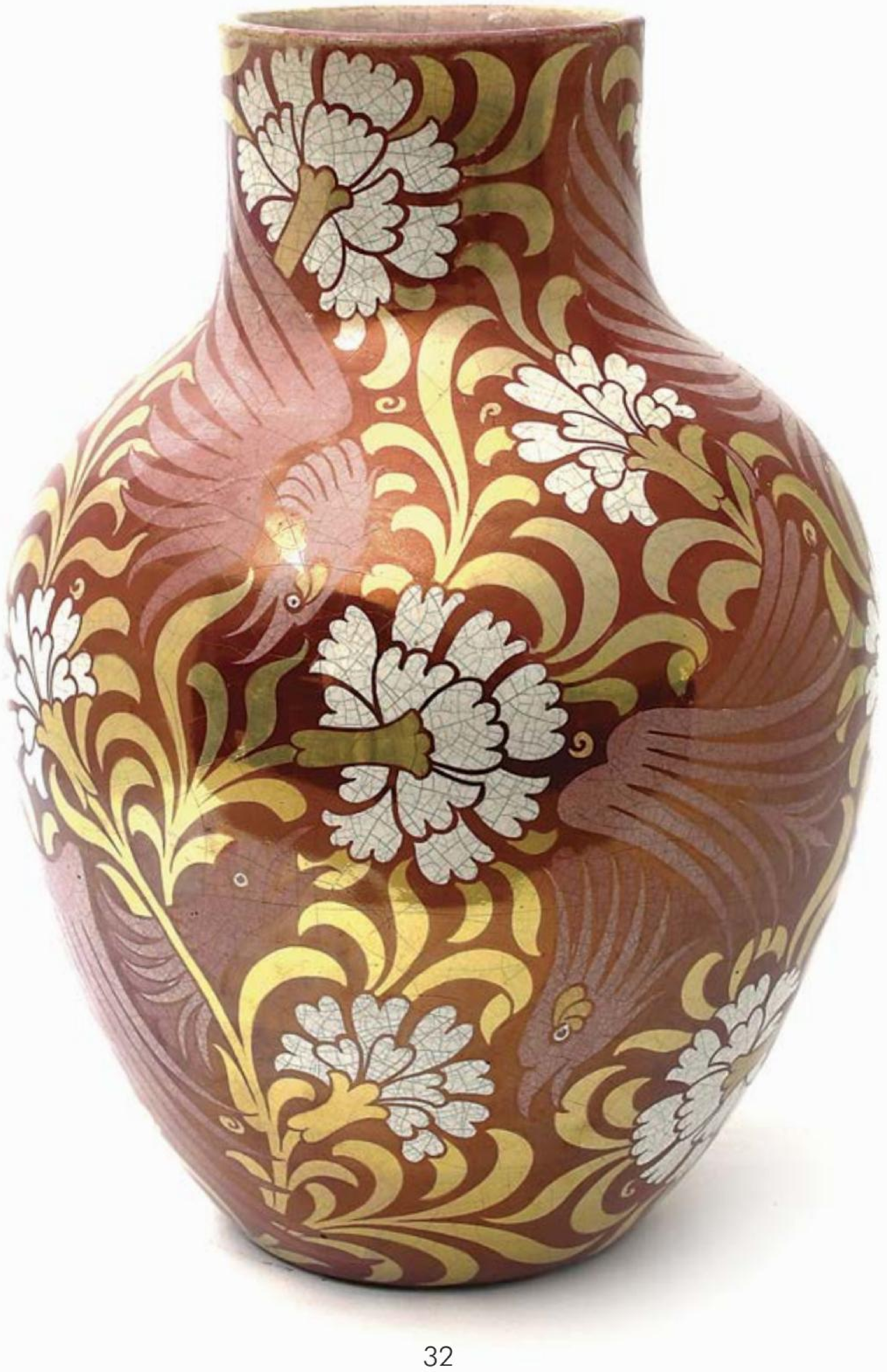
Provenance:
Morris and Company, original paper label to lid.
Richard Dennis.
The Contents of Kirkton House, Lyon & Turnbull, 10th October 2018, lot 311.
Fine & Decorative Arts, Kinghams Auctioneers, 5th March 2020, lot 1006.
Private collection.



31

31. A William De Morgan & Co Fulham vase by John Hersey, shouldered form, painted with a band of ferocious big cats and rearing snakes, in ruby lustre on a white ground with grass clumps, *painted factory mark and JH monogram, impressed tulip mark,* 21cm. diam. 13cm. high

Provenance
Private collection.

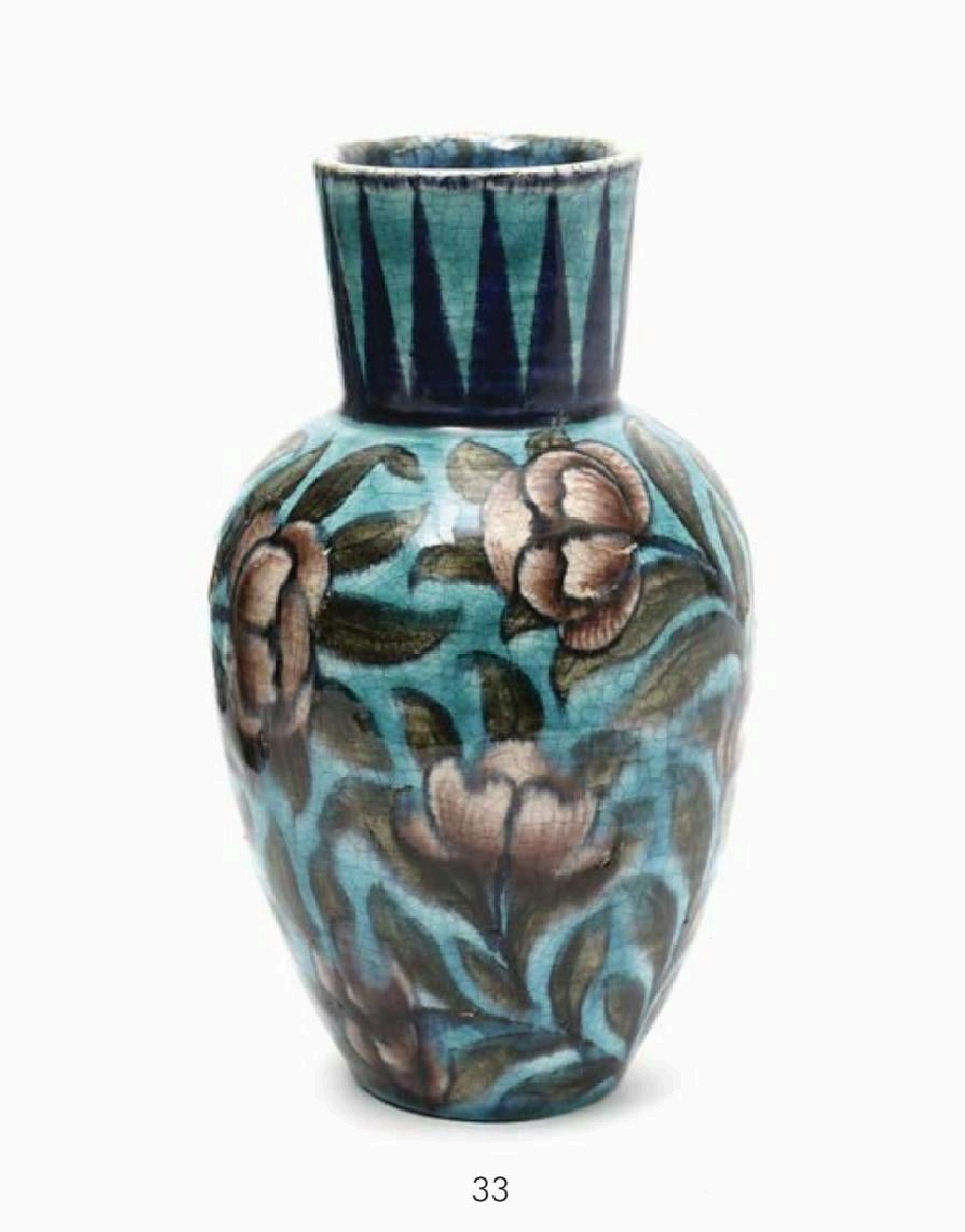


32

32. A William De Morgan *triple lustre* vase by Joe Juster, shouldered ovoid form, painted with birds amongst scrolling carnation flowers, in pink, ruby and gold lustre on a white ground, *painted JJ monogram*, 25.5cm. high

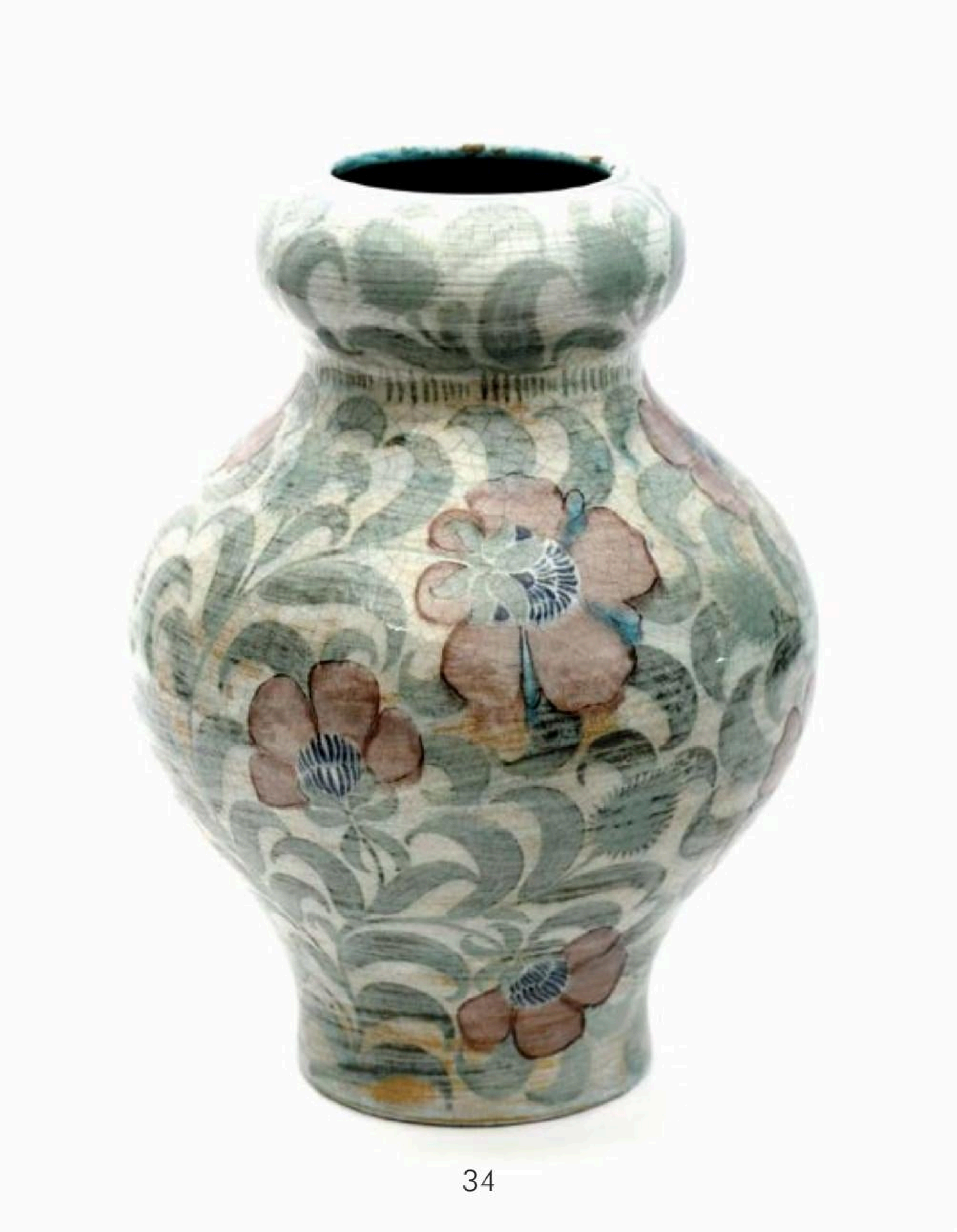
Provenance
Christopher Wood.
Private collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis Publications, page 228 plate 184 for the original design illustrated.



33

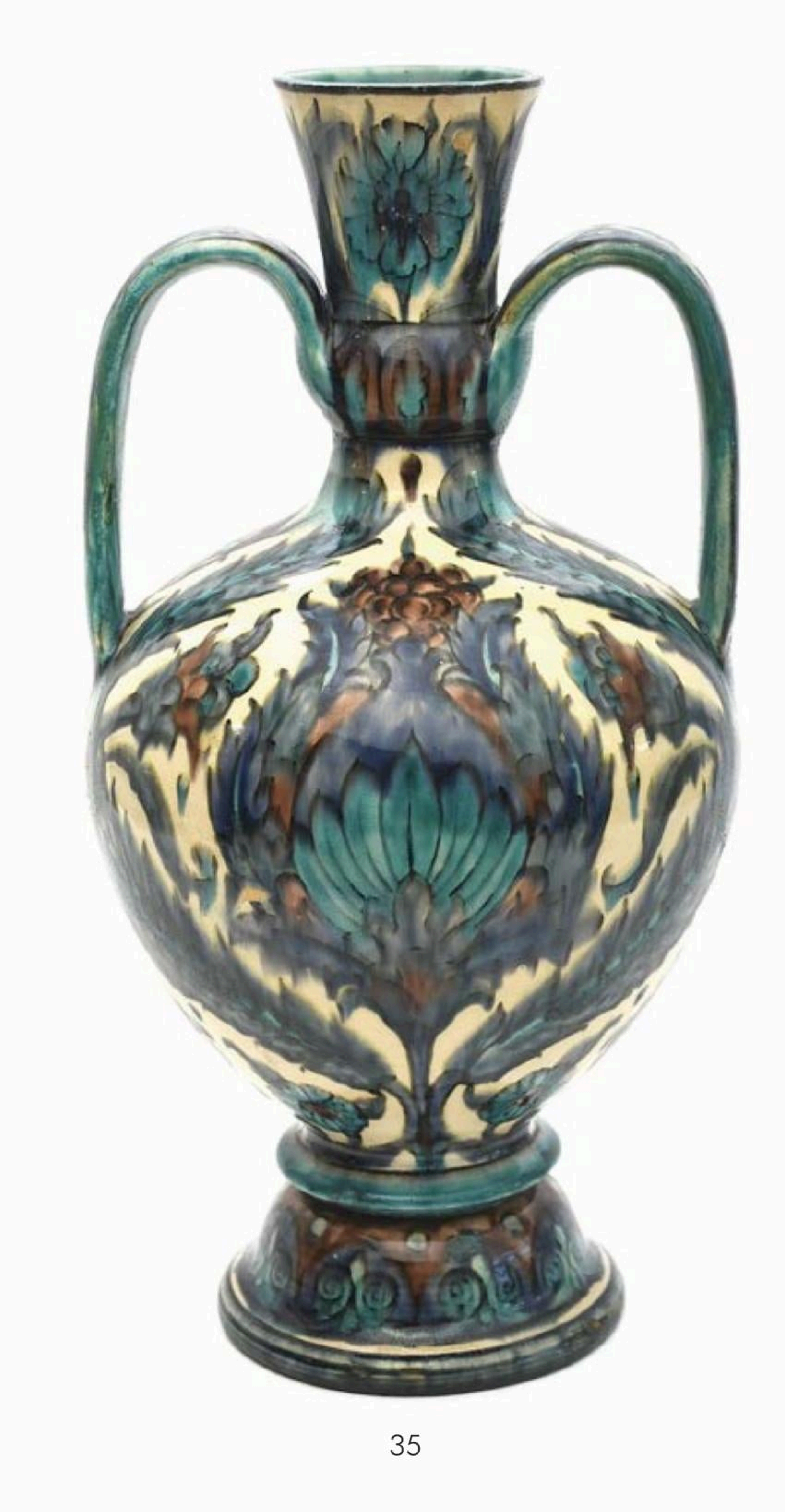
33. A William De Morgan Fulham Pottery *Persian* vase by Joe Juster, shouldered form with flaring cylindrical neck, painted with flowers and foliage in shades of aubergine and green on a turquoise blue ground, the neck with blue triangle border, *painted W De Morgan & Co Fulham, JJ monogram,* 17cm. high



34

34. A William De Morgan *Persian* double gourd vase by John Helsey, painted with flowers and foliage in blue, pink pale turquoise on a white ground, *impressed tulip mark, painted JH monogram,* 23.5cm. high

Provenance
Arts and Crafts, Christie's South Kensington, 14th May 2002, lot 15.
Private collection.

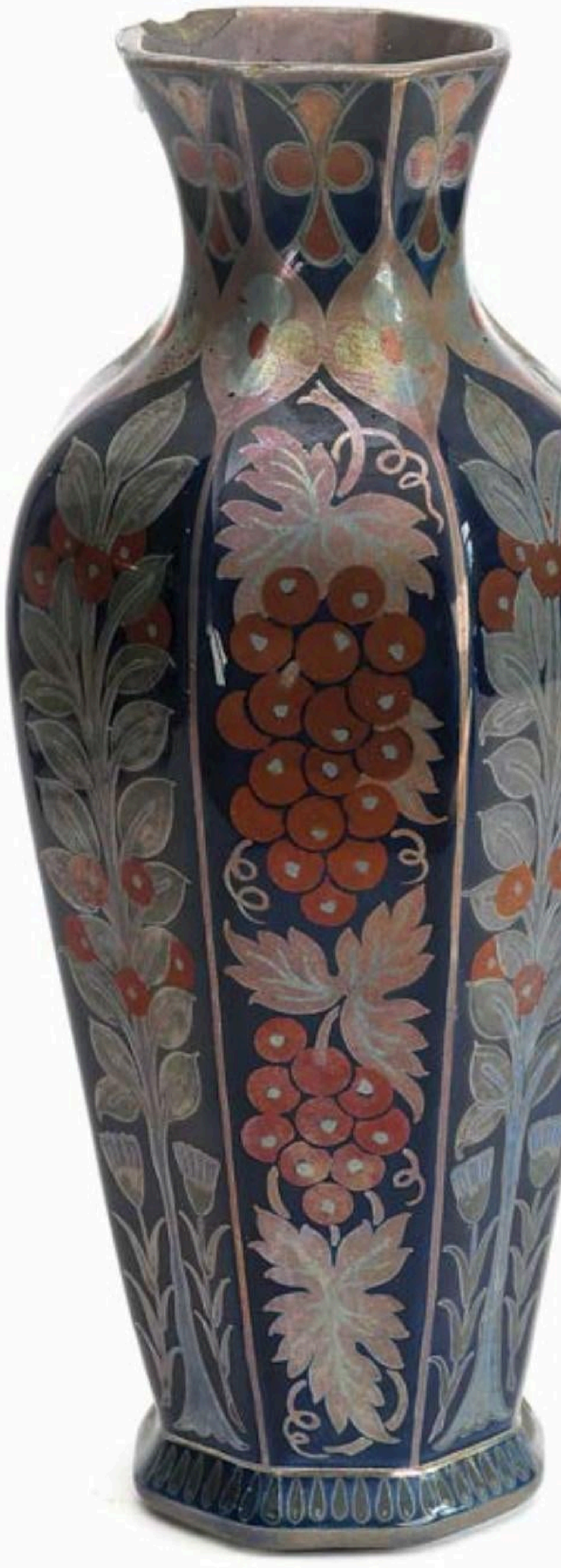


35

35. A William De Morgan twin-handled *Persian* vase by Fred Passenger, slender, shouldered form on domed foot, applied with twin-strap handles, painted with Iznik flowers and foliage in shades of blue, turquoise and aubergine on a cream ground, *painted FP monogram, professional restoration,* 31.5cm. high

36. A William De Morgan *Sunset and Moonlight Suite* vase by Fred Passenger, in Wedgwood blank, shouldered form, the octagonal faceted body painted with columns of alternating grape vine and berried foliate panels, in shades of silver and ruby lustre on a midnight blue lustre ground, the neck with simple flower stem and bud motif, *painted FP monogram*, 25.5cm. high

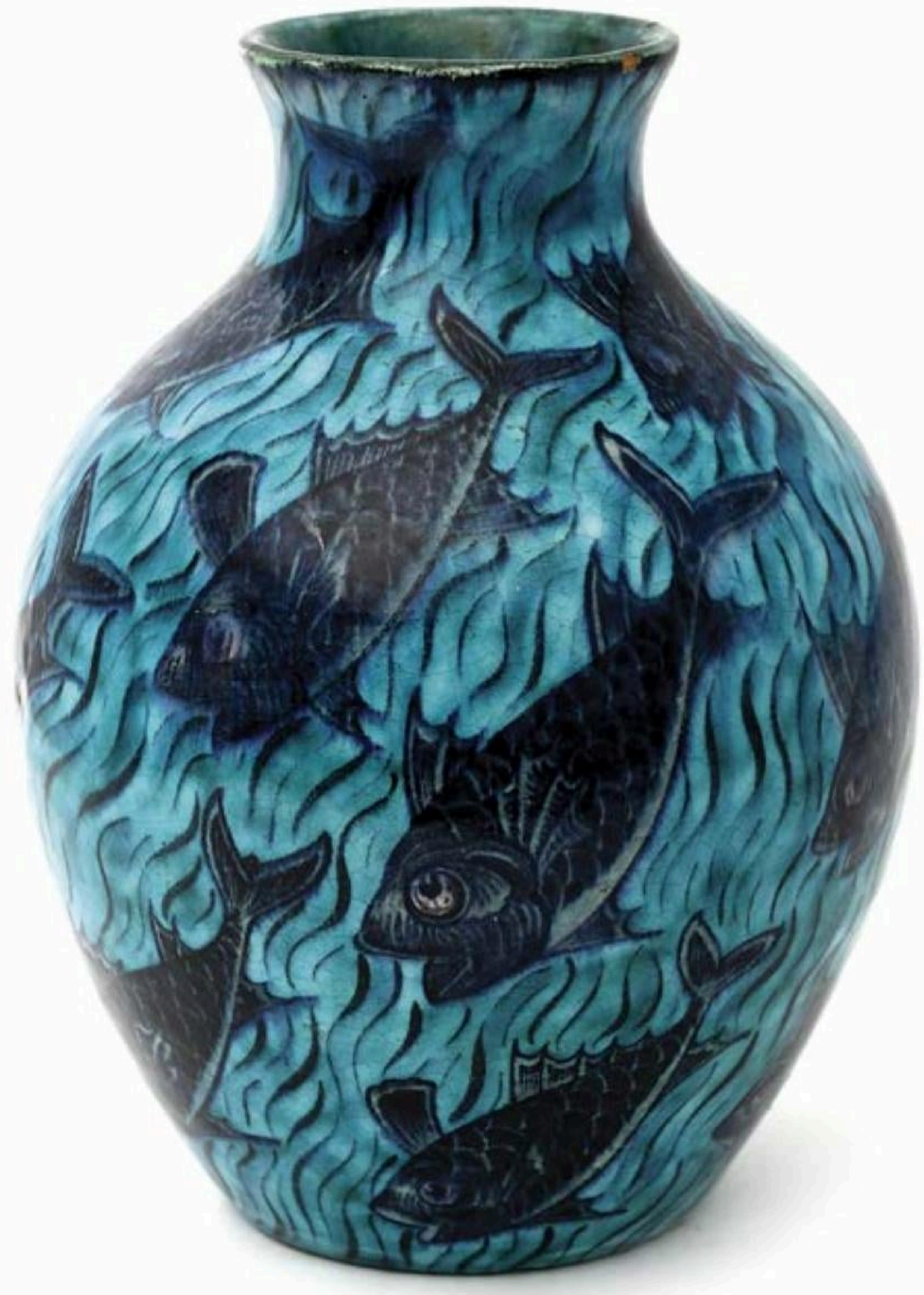
Literature
British Art Pottery, Woolley and Wallis Auctioneer's 30th November 2016, lot 60 for a comparable vase.



36

37. A William De Morgan Fulham Pottery *Persian* vase painted by Fred Passenger, painted with diving scaly fish in shades of blue on a turquoise ground impressed factory mark, painted FP monogram, 21.5cm. high

Provenance
Arts and Crafts, Woolley and Wallis Auctioneers 1st June 2007, lot 778.
Private collection.



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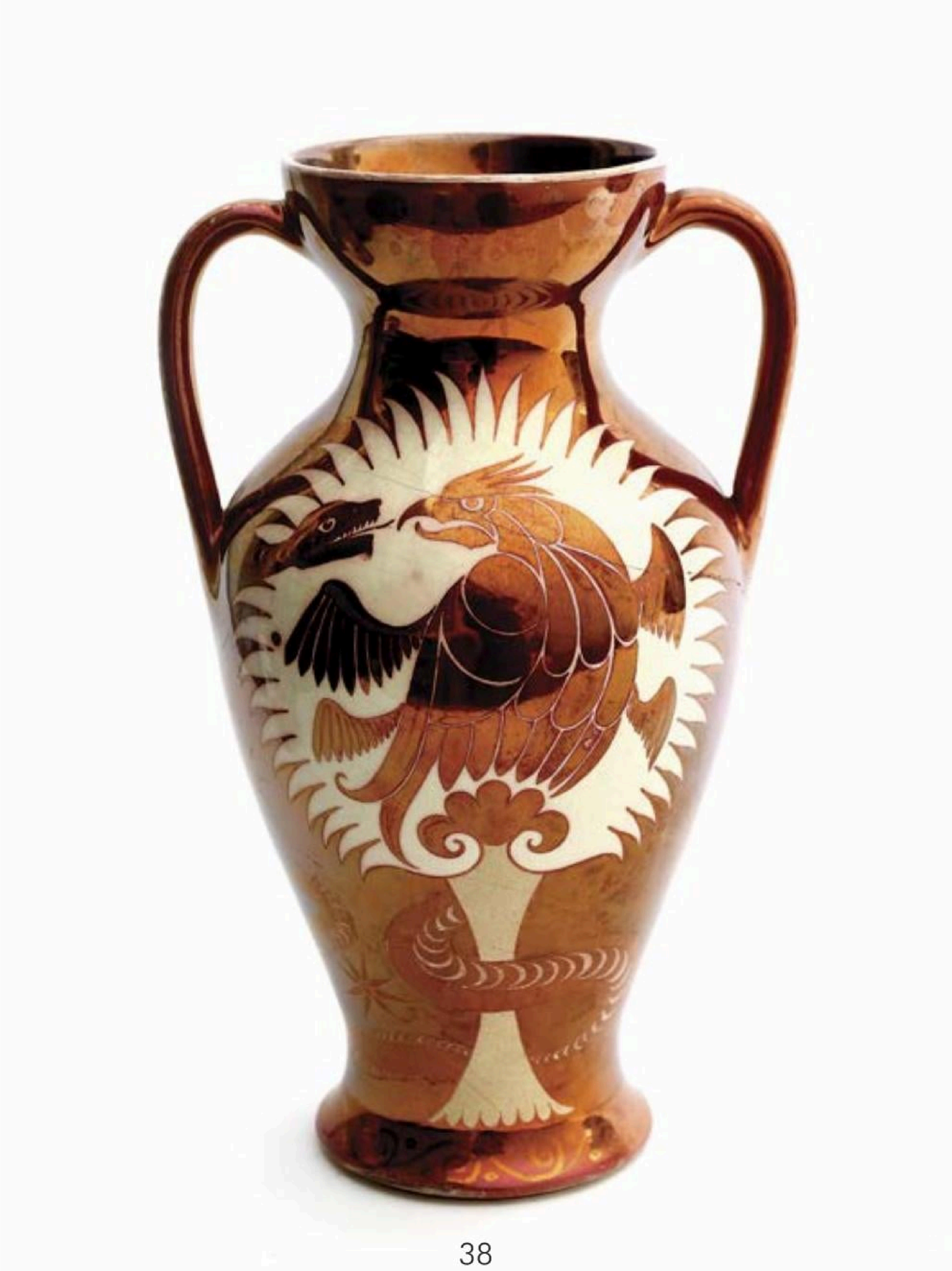
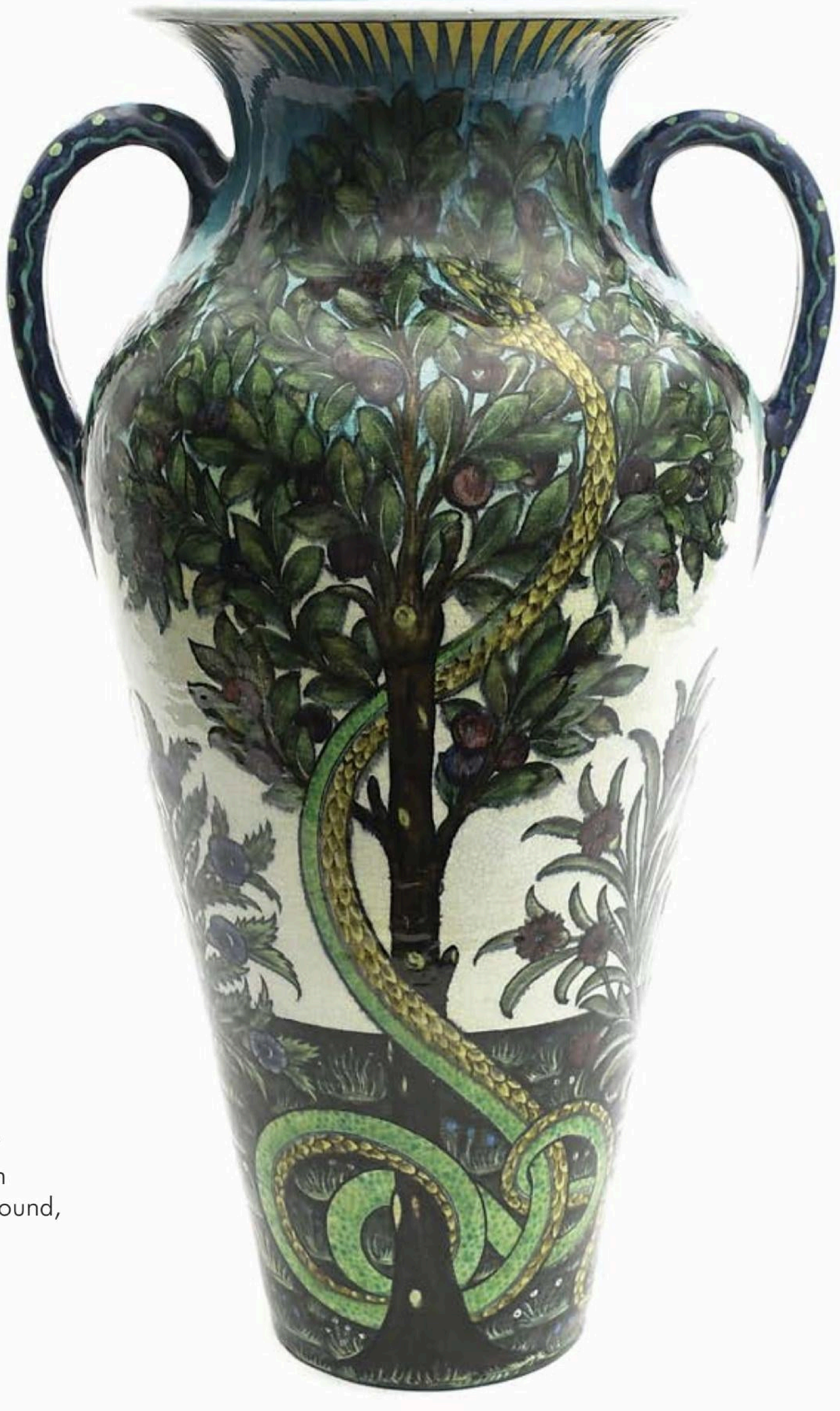


38

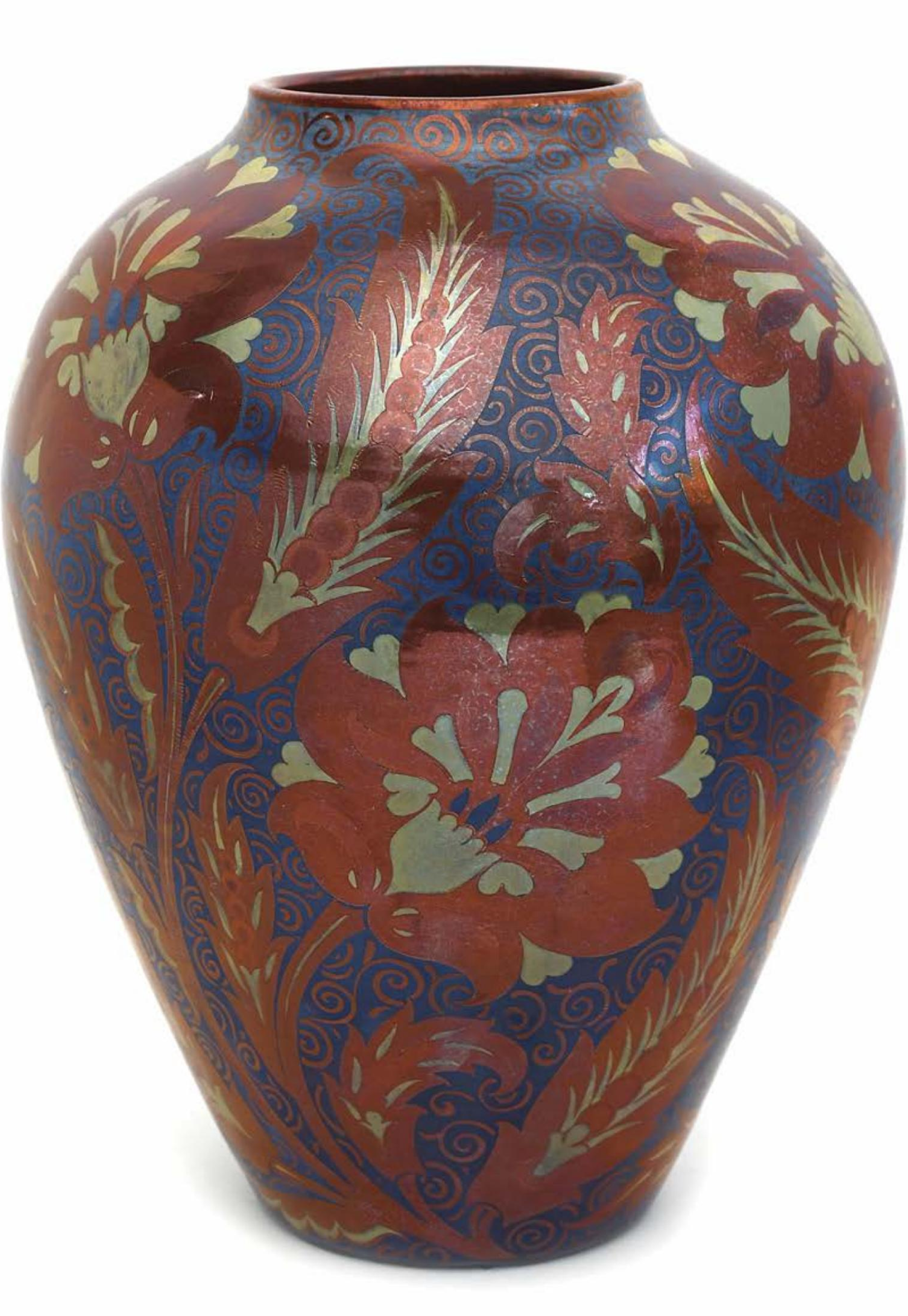
38. A William De Morgan Sands End Pottery twin-handled vase by John Hersey, slender, shouldered form with applied handles, painted with a serpent attacking an eagle perched in a stylised tree, to both sides, in ruby lustre on a white ground, *impressed Sand's End mark, painted Fulham 2275 and JH monogram,* 26cm. high

Provenance
Private collection.

38A. A tall William De Morgan Fulham *Persian* twin-handled vase by Fred Passenger, painted with a serpent climbing a fruiting tree, with clumps of carnation flowers, in shades of blue, green, aubergine and yellow on a white ground, *painted factory mark and FP monogram,* 51.5cm. high



38A

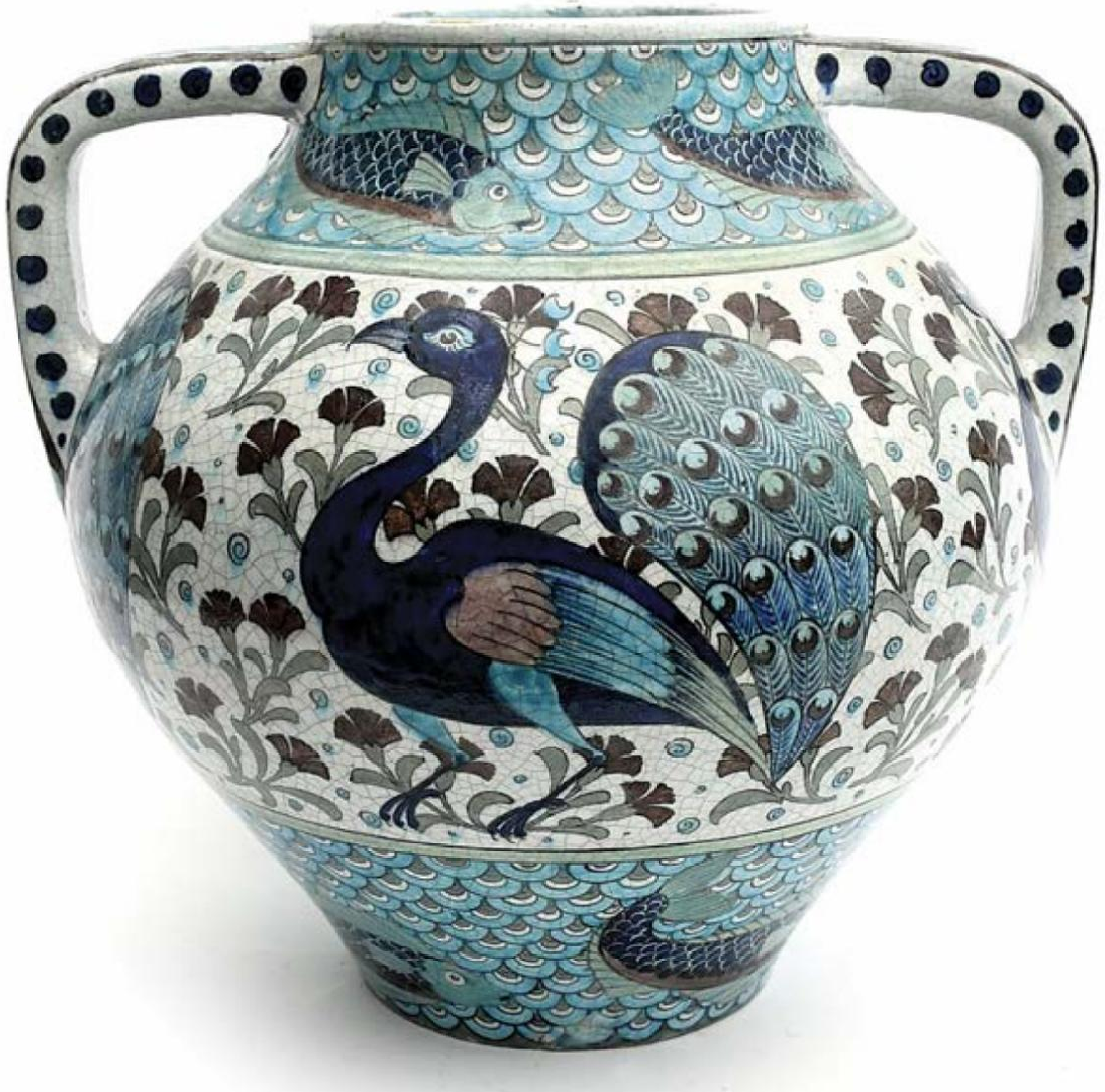


39. An important William De Morgan Fulham Pottery triple-lustre *Persian* vase by Fred Passenger, shouldered form, painted with stylised flower stems in red and gold lustre on a blue lustre ground with red swirls motif *painted DM Fulham 2192 and FP monogram,* 32cm. high

Provenance
The John Scott Collection.
The John Scott Collection British Art Pottery, The Fine Art Society/Michael Whiteway, June 2014, catalogue number 32, full page illustration page 49.
Canonbury Collection.

Literature
Martin Greenwood *The Designs of William De Morgan*, Richard Dennis, page 179, the original design illustrated. The design has been adapted from the Burlington polychrome tile pattern.

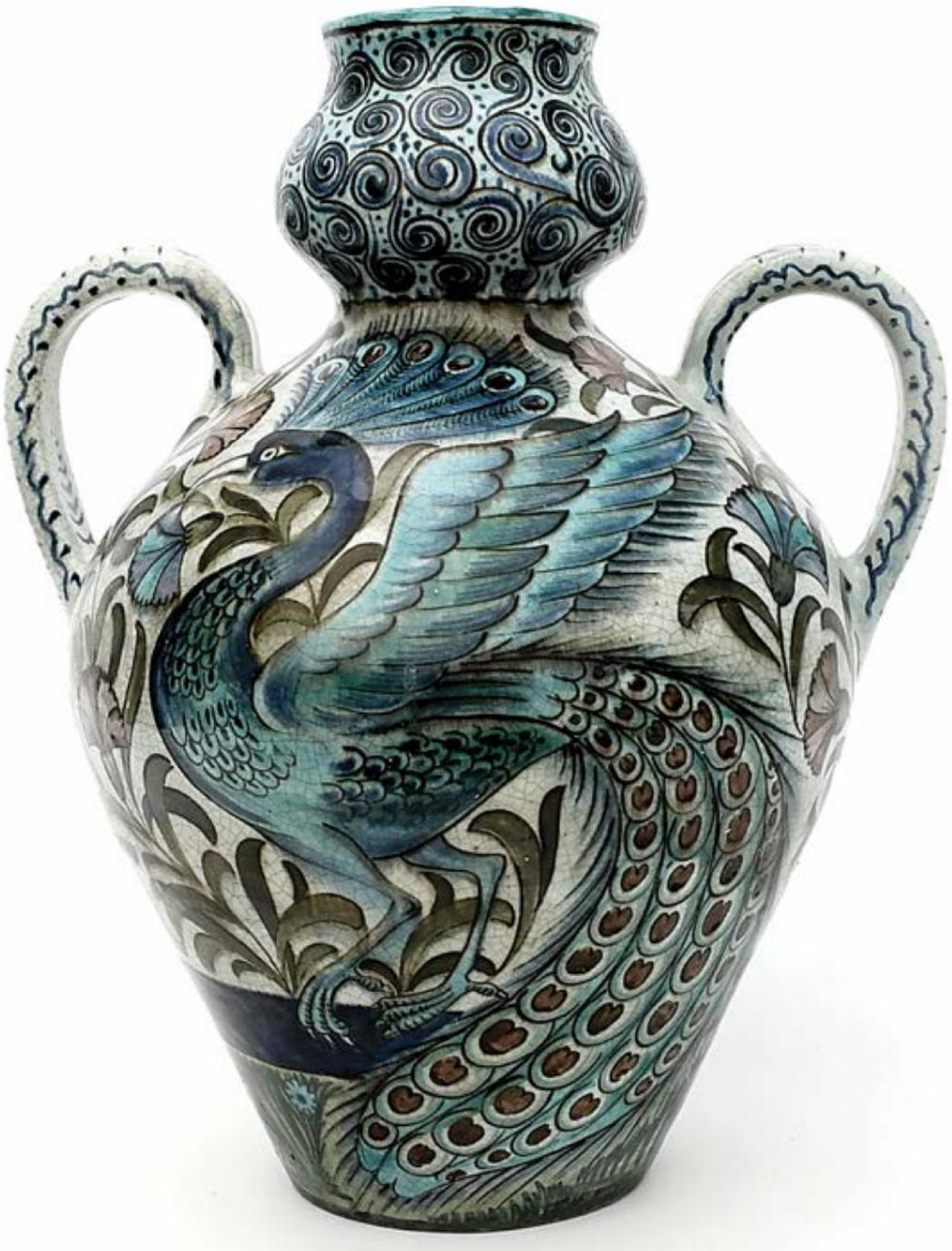
Exhibited
William De Morgan, Richard Dennis, 2002, catalogue number 43.



40

40. A large William De Morgan *Persian* twin-handled vase, swollen form, painted with four stylised peacock birds displaying, between bands of scaly fish on an abstract scale ground, in blue, turquoise and aubergine on a white ground, *unsigned,* 35cm. high

Provenance
Sotheby's auctioneers.
Private collection.

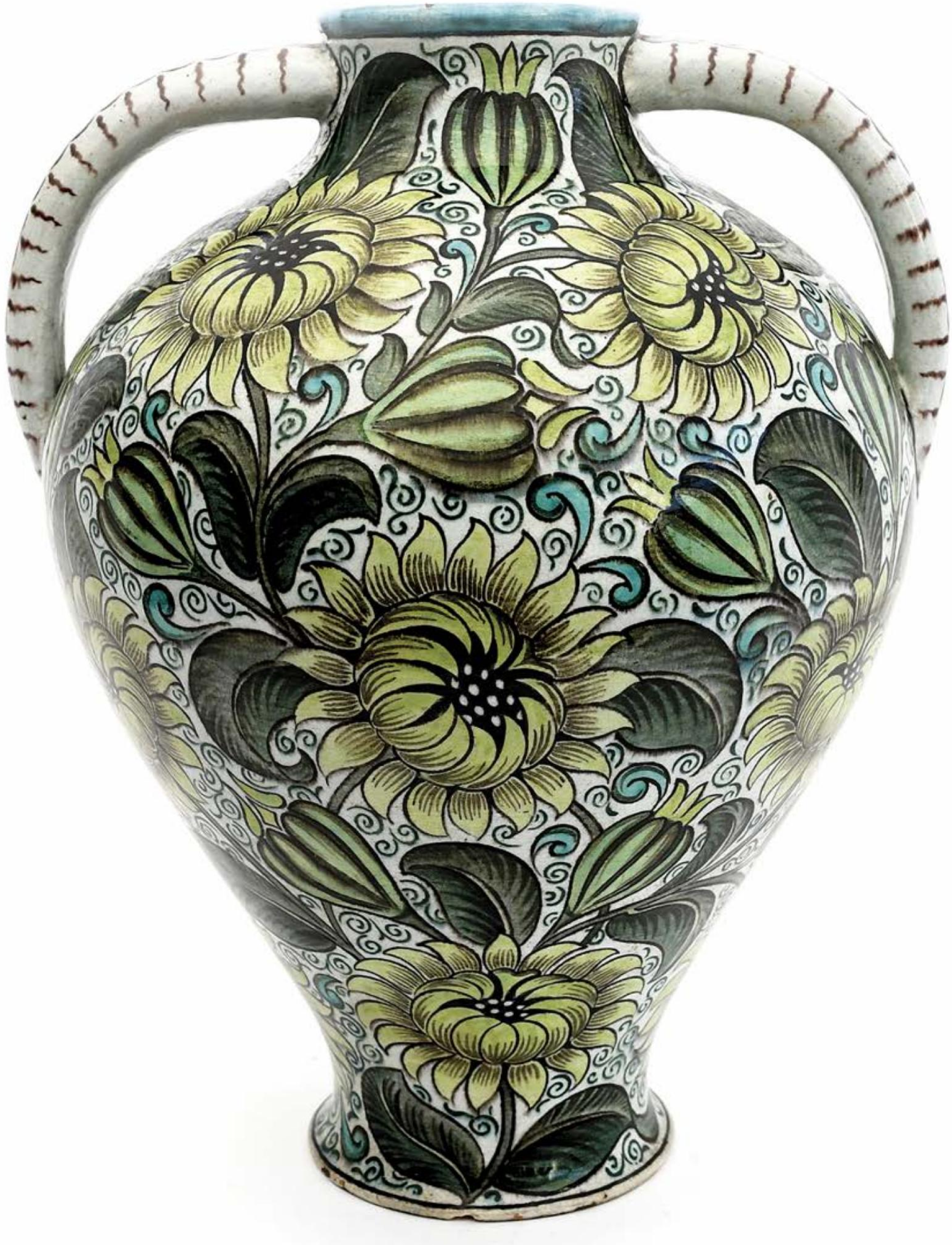


41

41. A large William De Morgan *Persian* twin-handled vase, shouldered form with knopped neck, painted to each side with a peacock, amidst scrolling carnation sprays, in blue, turquoise, aubergine and green on a white ground, *unsigned, paper exhibition label DM03,* 37cm. high

Provenance
Anthony J Cross Collection.
A Love of Lustres and other Wares: The Personal collection of Anthony J Cross, Kinghams Auctioneers, 11-12 June 2021, lot 34.
Private collection.

Literature
The William E Wiltshire Collection, Sotheby's London, 18th November 1991, lot 48 for a related larger Iznik vase illustrated.



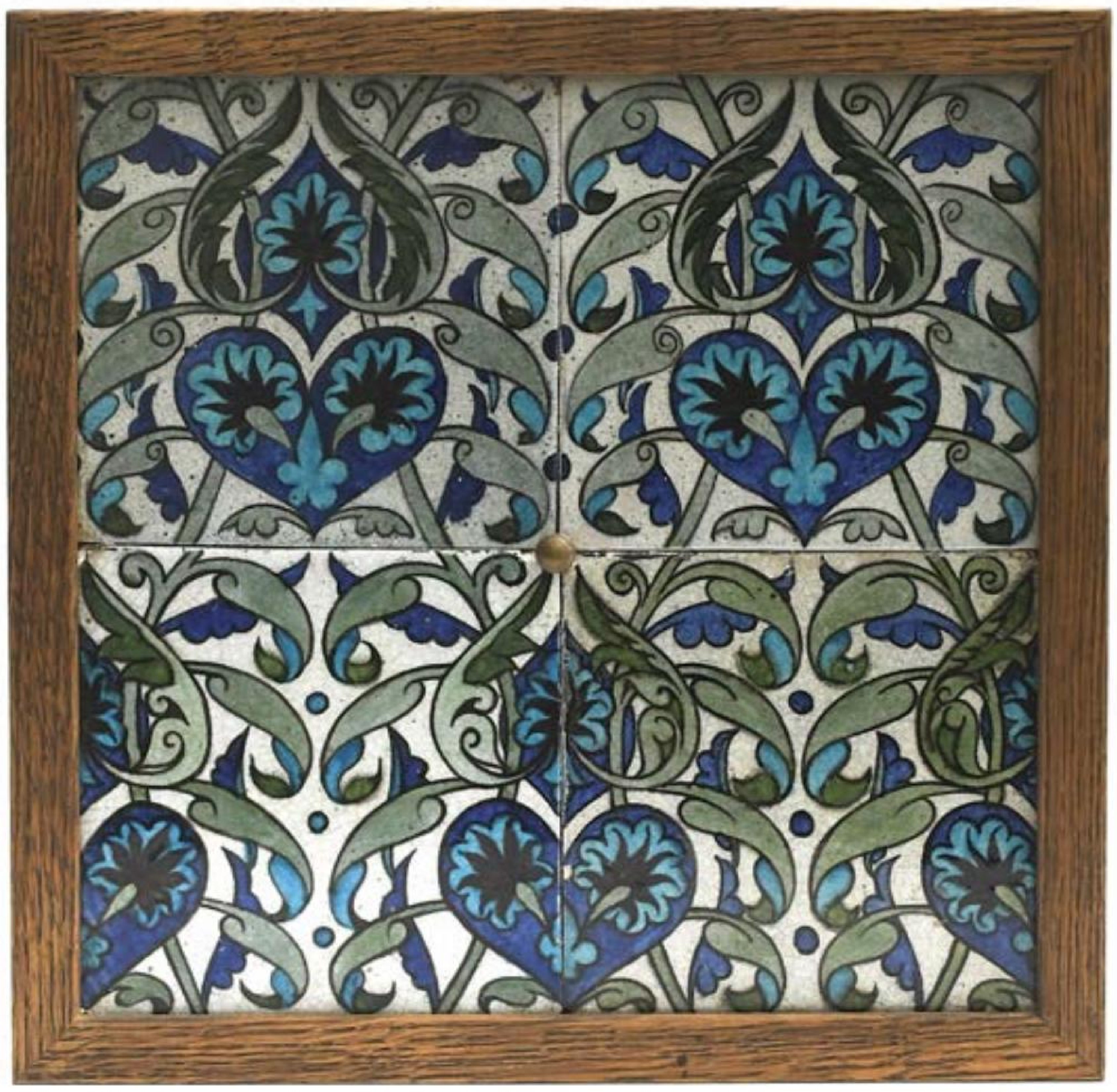
42. A fine and large William De Morgan Merton Abbey *Persian* twin-handled vase, circa 1885, swollen baluster form, painted with sunflowers on a scroll background, in yellow, turquoise and green on a white ground, the handles with painted scales, *impressed Merton Abbey mark, collection paper label,* 40cm. high

Provenance
Richard Dennis, purchased in 1967.
Charles & Lavinia Handley-Read collection.
The collection of Richard Dennis OBE.

Literature
William Gaunt & M Clayton Stamm, *William De Morgan*, Studio Vista, page 78, colour plate 51 this vase illustrated.
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis , page 240 plate 265 this vase illustrated.

Exhibited
Victorian and Edwardian Decorative Arts, The Handley-Read Collection, Royal Academy, London 4th March to 30th April 1972, catalogue no.G4, illustrated page 115.

TILES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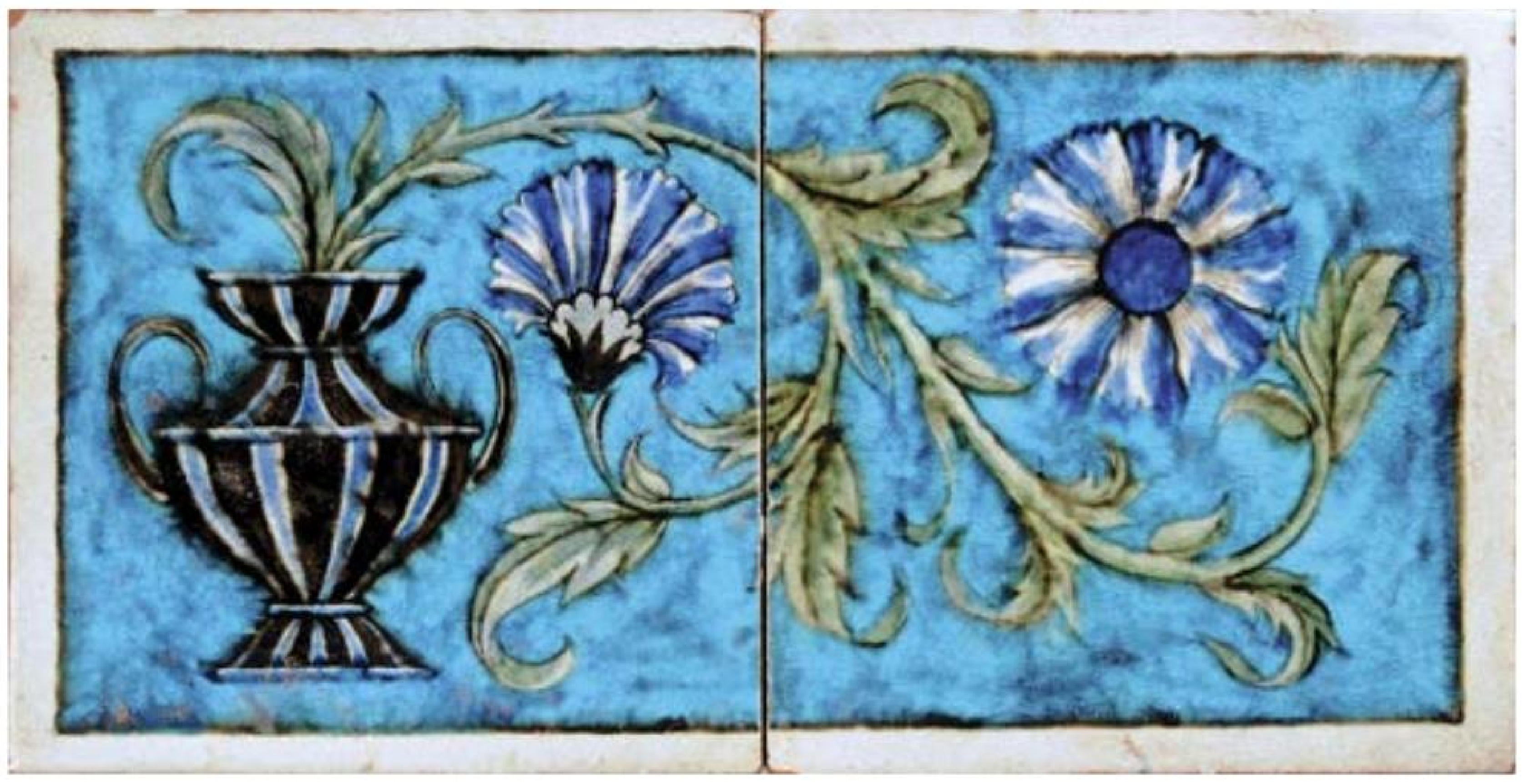

44

43. A William De Morgan Chelsea Period *Persian* four tile panel, on architectural blank, painted with entwined flower stems in green, blue, turquoise and black on a white ground, in later oak frame, *impressed factory marks,* 34.5cm. x 34.5cm. (panel)

Provenance
Richard Dennis Gallery, Kensington Church Street.
Private collection.

Literature
Tiles by William De Morgan The Jon Catleugh Collection, Haslam & Whiteway, page 60 catalogue number 222 this design illustrated.

44. A William De Morgan two tile panel, on architectural blanks, painted with stems of carnation flowers scrolling from a vase, in shades of blue and green on a vivid turquoise blue ground, *unmarked,* 15cm. square

45. A William De Morgan Sands End Pottery *Pineapple* three tile panel, painted in shades of aubergine, blue and green on a white ground, *impressed factory marks,* 45 x 15cm. panel

Provenance
Alan and Sondra Gotlieb Collection.

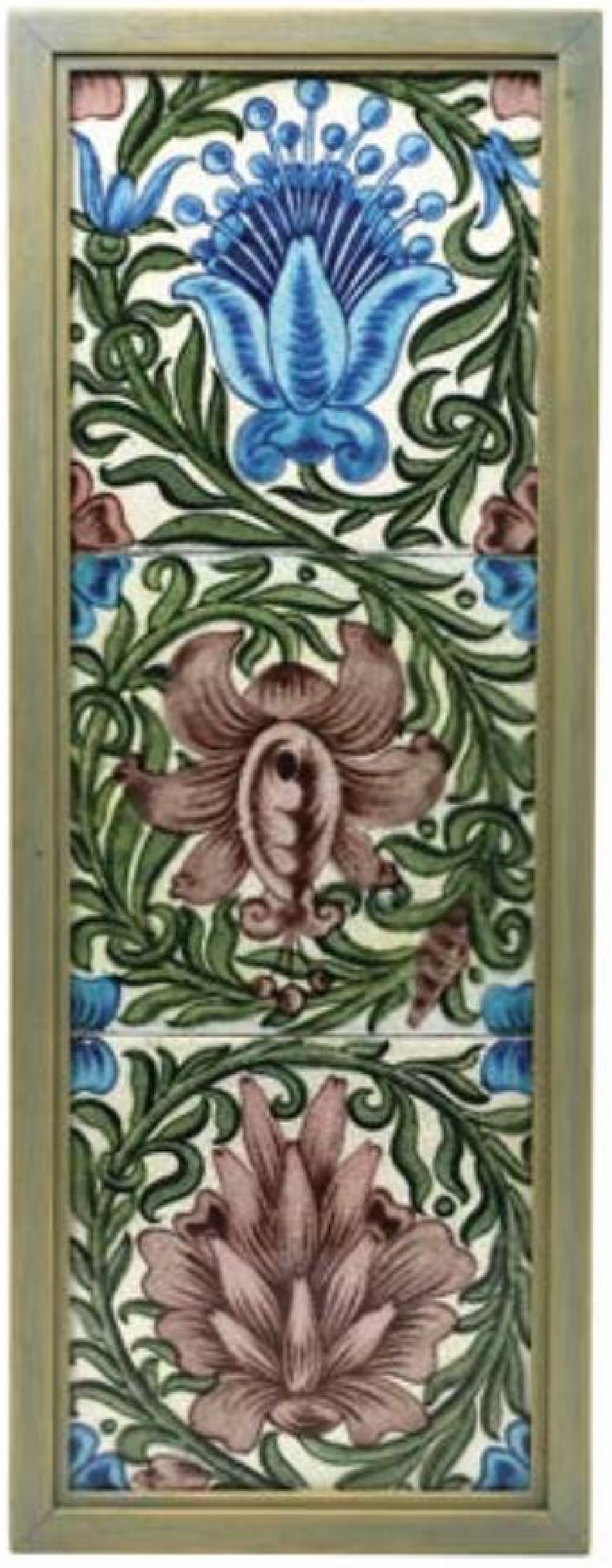
46. A William De Morgan Sands End Pottery *Pineapple* three tile panel, painted in shades of aubergine, blue and green on a white ground, *impressed factory marks,* 45 x 15cm. panel

Provenance
Alan and Sondra Gotlieb Collection.

47. A William De Morgan *Persian* sixteen tile panel, painted with stylised foliage in shades of blue and turquoise on a white ground, framed *marks concealed,* 15cm. square (tiles)

48. A William De Morgan Fulham Period *Persian* six tile panel, painted with stylised flowers and foliage in shades of blue, turquoise and green, *impressed factory mark*, 15cm. square

Catalogue notes
These floral tiles are painted in 'left hand' and 'right hand' forms designed to link vertically. The panel was 'slabbed up' by the factory (made as one piece with backing tiles at the factory) for easier installation into a fireplace. This technique was also employed in large picture panels.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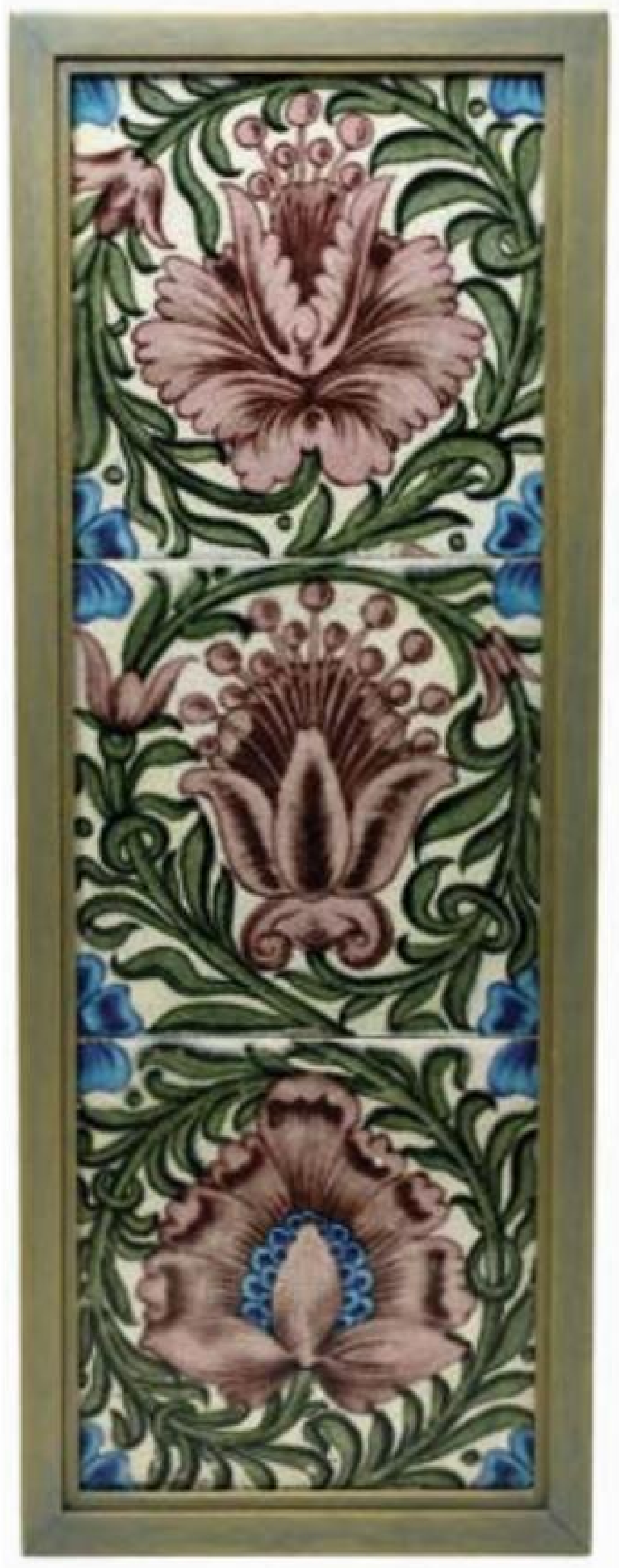
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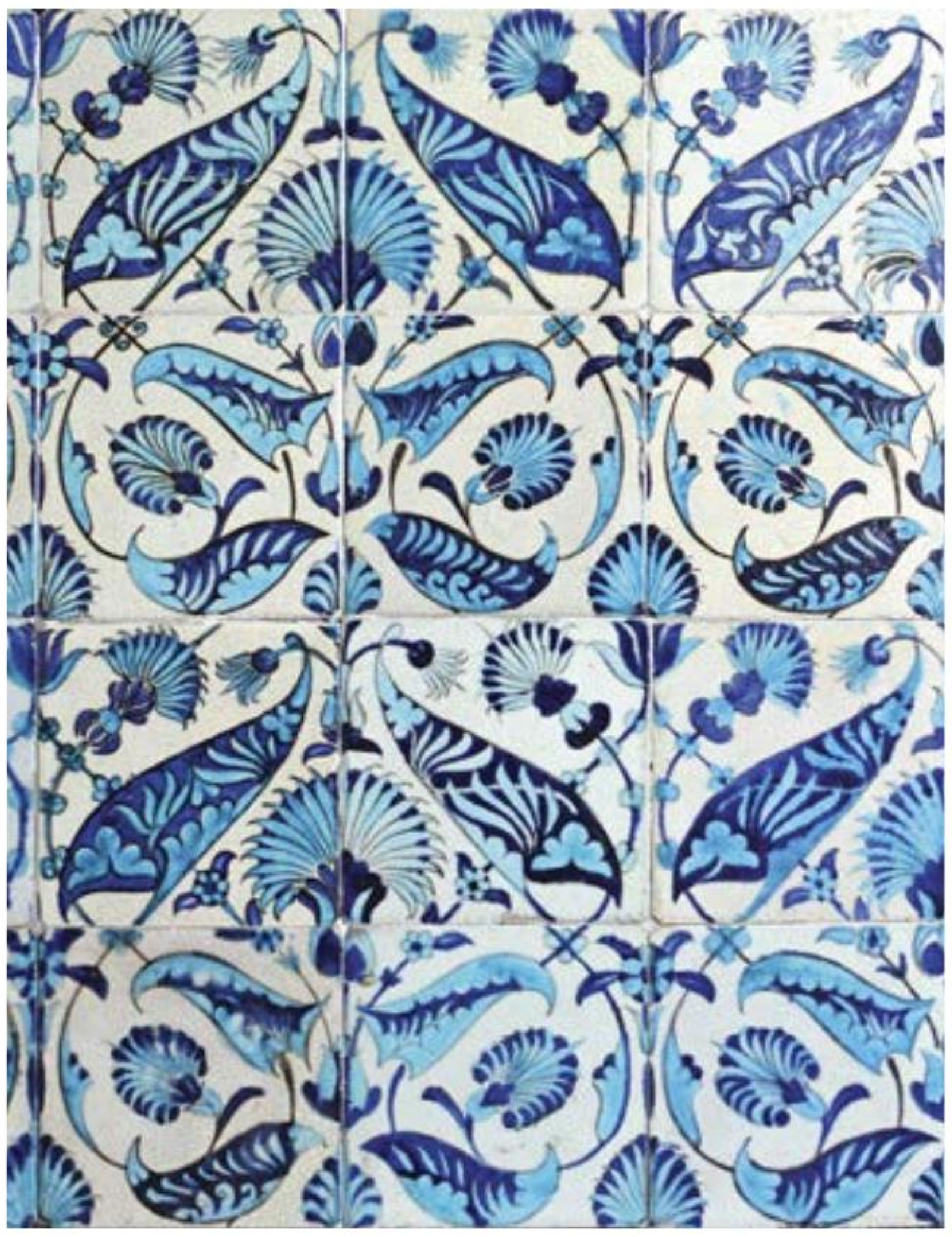
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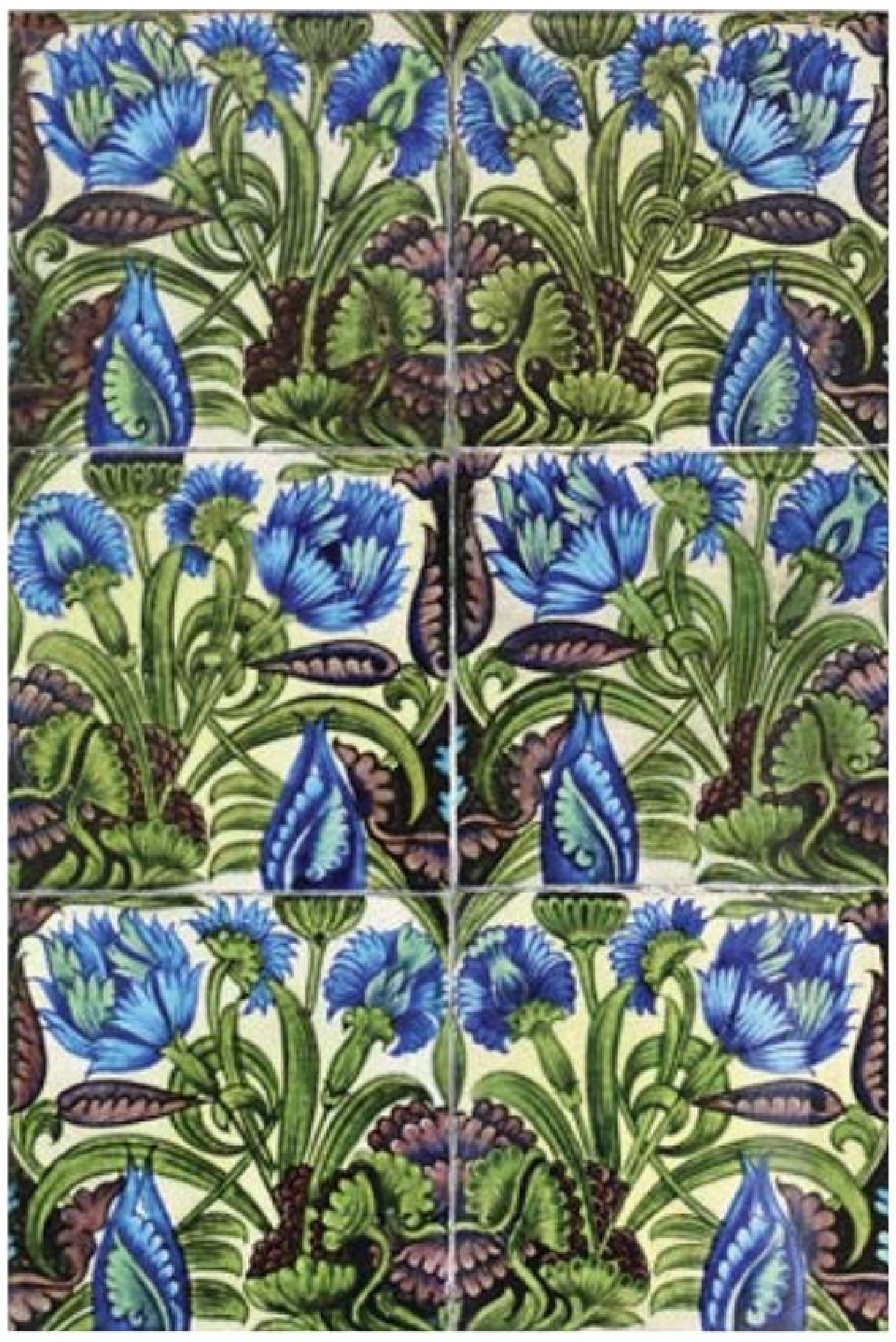
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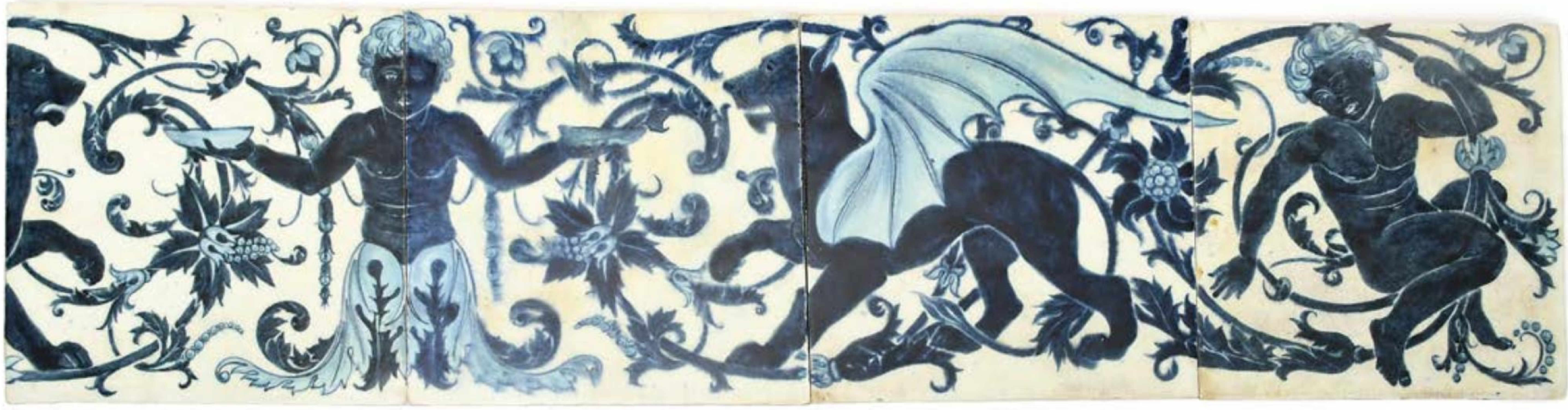


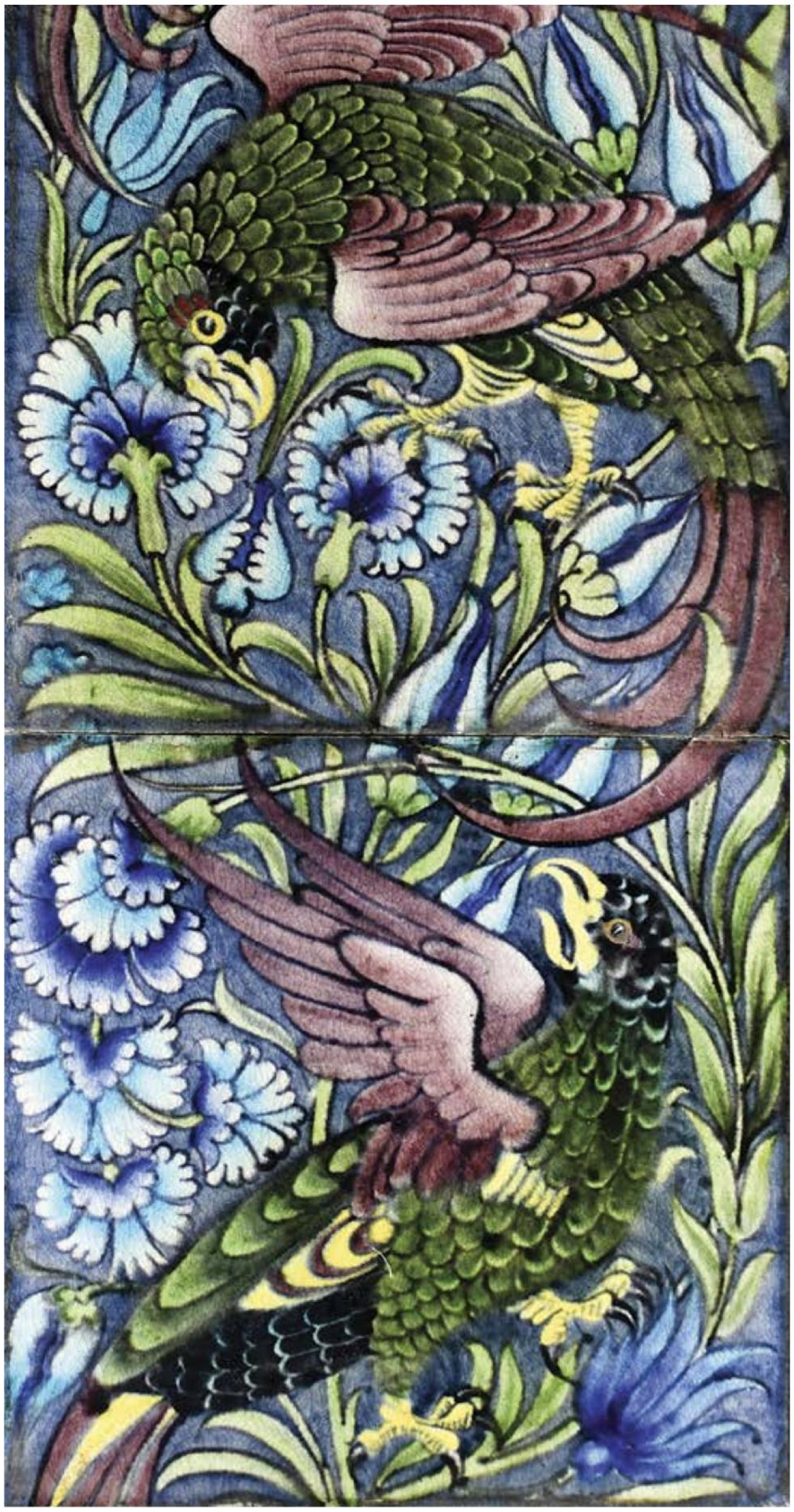
49

49. A William De Morgan Chelsea Period four tile panel from a frieze, the large, square tiles painted with Renaissance putti figures amongst scrolling foliage and a winged Lion, in shades of blue on a white ground, *impressed factory marks to three,* 20.6cm. square (each tile), 82cm. wide. (4)

Provenance
Acquired from a private collection (circa 2012).
Private collection of William De Morgan.

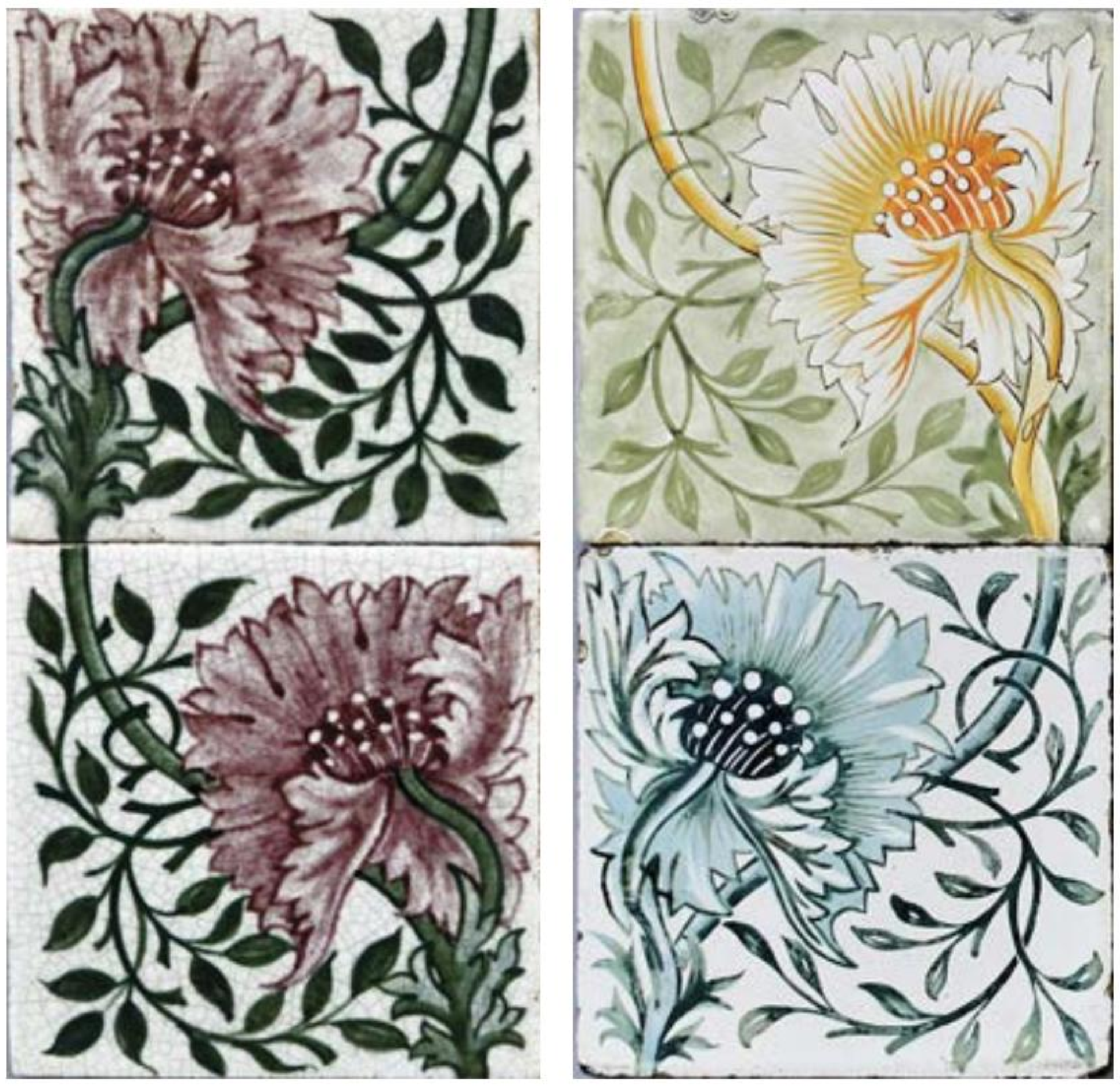
Literature
Martin Greenwood *The Designs of William De Morgan*, Richard Dennis, page 169 figure 511 for the original design drawing.

Painted in tones of blue with Renaissance style patterns including putti and a winged lion, the set may be from a series of frieze designs produced by De Morgan for the interior decoration of ocean liners. This was a lucrative area for him, as commissions included tiling for the decoration of twelve P & O liners between 1882 and 1900. This is for four tiles and shows the three key motifs, which could be repeated as necessary to fit the space available. Elements could also be reversed, to make a set of six. Designs for other De Morgan tile friezes show a similar flexibility. This design illustrated is pricked, and therefore was used to produce the tiles. They may have been made as a sample for the design, but were never produced in quantity. Three of the four tiles have an impressed W DE MORGAN mark, indicating that they were made during De Morgan's first production period in Chelsea, 1871-1881.



50

50. A pair of large William De Morgan Fulham Period *Parrot* tiles, each painted with a bird perched in scrolling foliage with carnation flowers, in shades of blue, green, yellow and aubergine, *impressed factory marks,* 20cm. square



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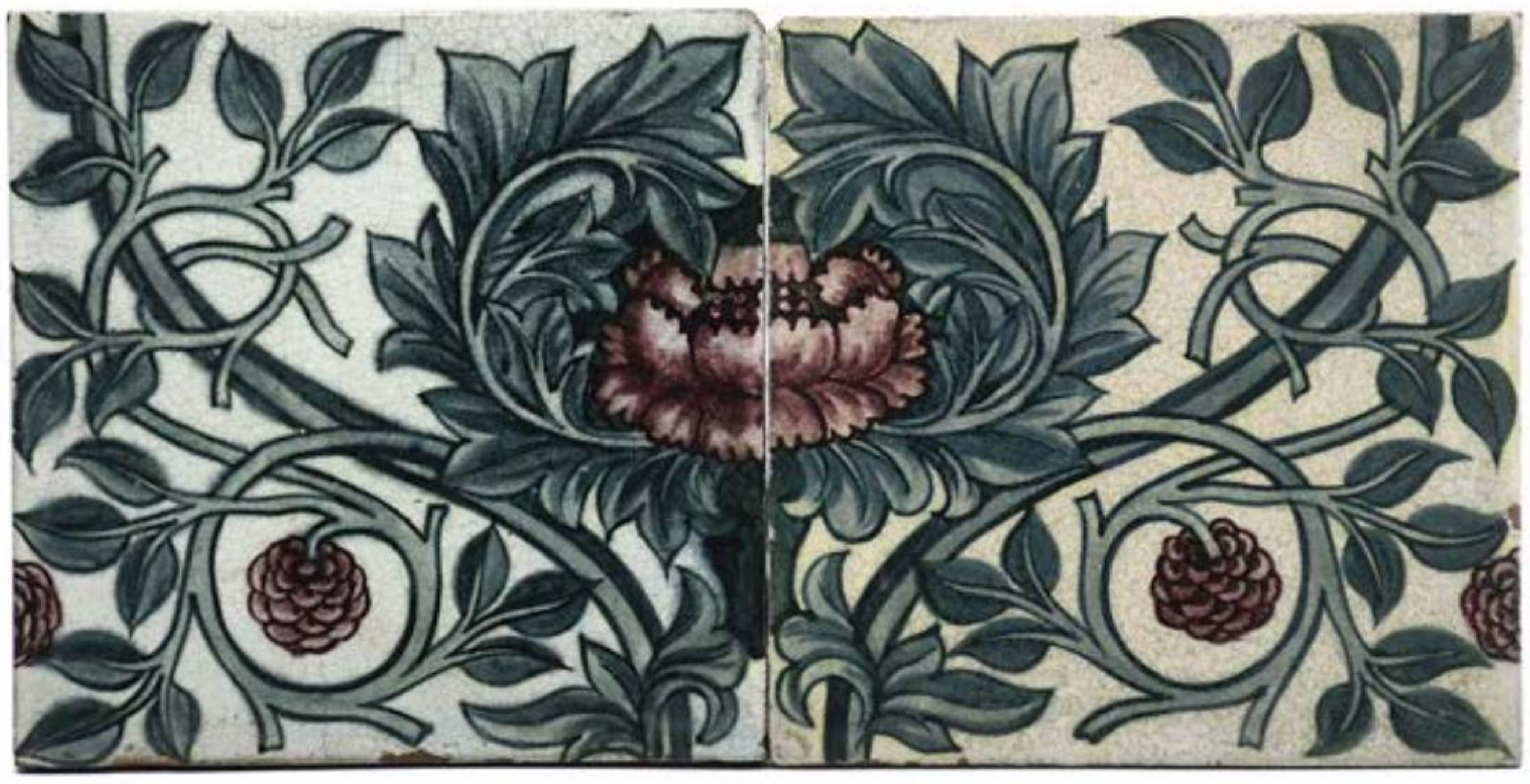


52

51. Two William De Morgan *Poppy* tiles designed by William Morris, painted in shades of green and aubergine, and two earlier *Poppy* tiles decorated by De Morgan in the Morris studios, all on Dutch blanks, *unmarked*, 12.8cm square.

Catalogue notes
When William De Morgan started decorating tiles himself, most were sold through the showrooms of Morris & Co. A few designs by William Morris were produced, including Poppy, Rose (catalogue 52), Tulip and Trellis (catalogue 67), and Pink & Hawthorn (catalogue 62). Soon, however, he developed a full portfolio of his own original designs. The examples produced in Morris's studio date from 1865-1880, the examples from De Morgan from the 1870s.

52. A William De Morgan Rose two-tile panel, Poole Architectural tiles, painted in shades of aubergine and green on a white ground, *impressed factory marks,* 15.5cm. square (tile), 31 x 15.5cm. (panel) (2)

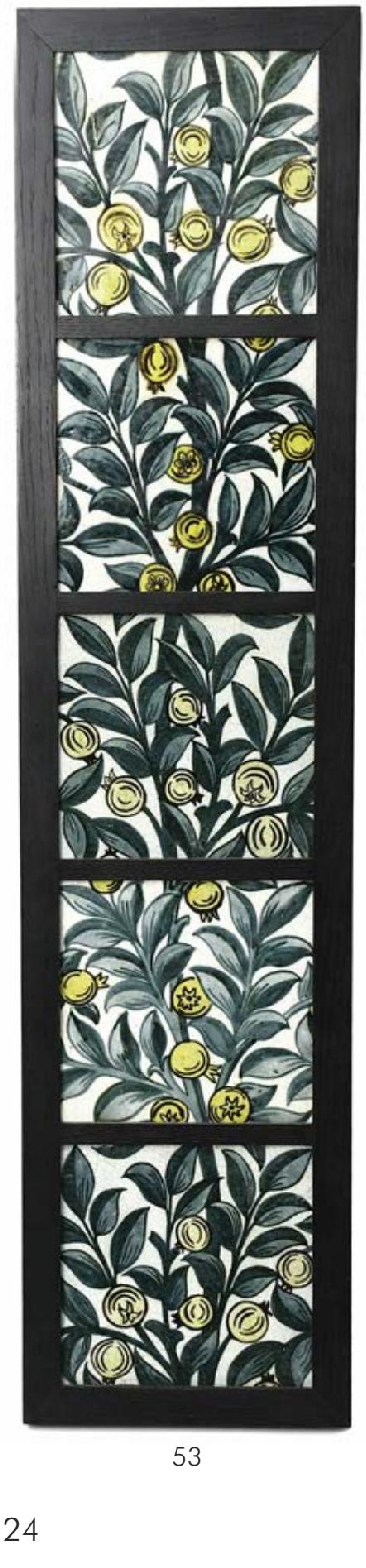
Provenance
Richard & Hilary Myers.

53. A William De Morgan Chelsea Period *Fruiting Branch* five tile panel, painted with small berried foliage, in green and yellow on a white ground, *impressed factory marks,* 80.5 x 19.5cm

Provenance
Alan and Sondra Gotlieb Collection.

54. A large William De Morgan Chelsea Period *Dragon* two tile panel, painted with a dragon walking before scrolling carnation flowers, in blue, aubergine and green on a white ground, impressed factory mark, 20cm. square (each tile)

Provenance
Gwynne-Evans family, collectors of William De Morgan in the 1920s.



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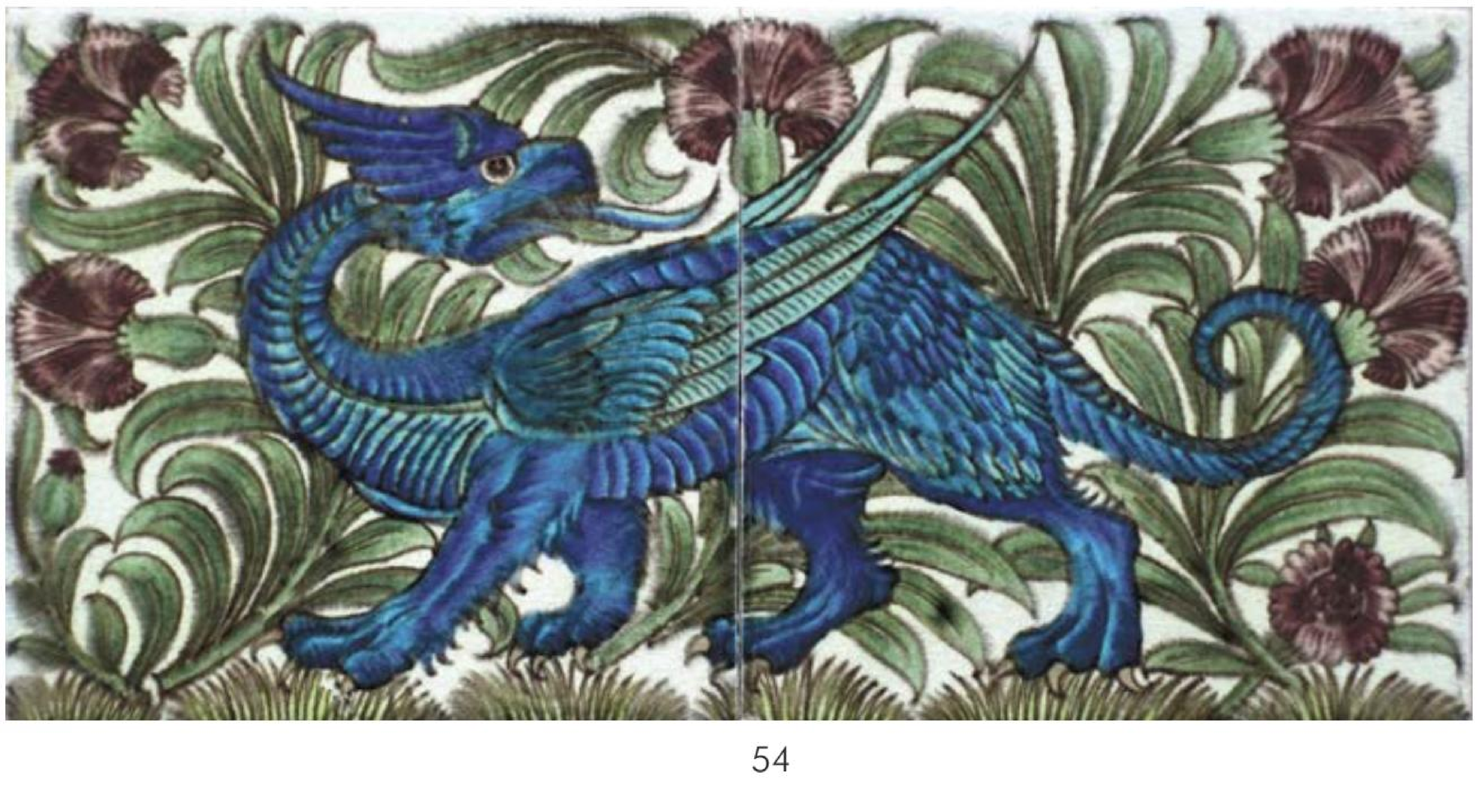
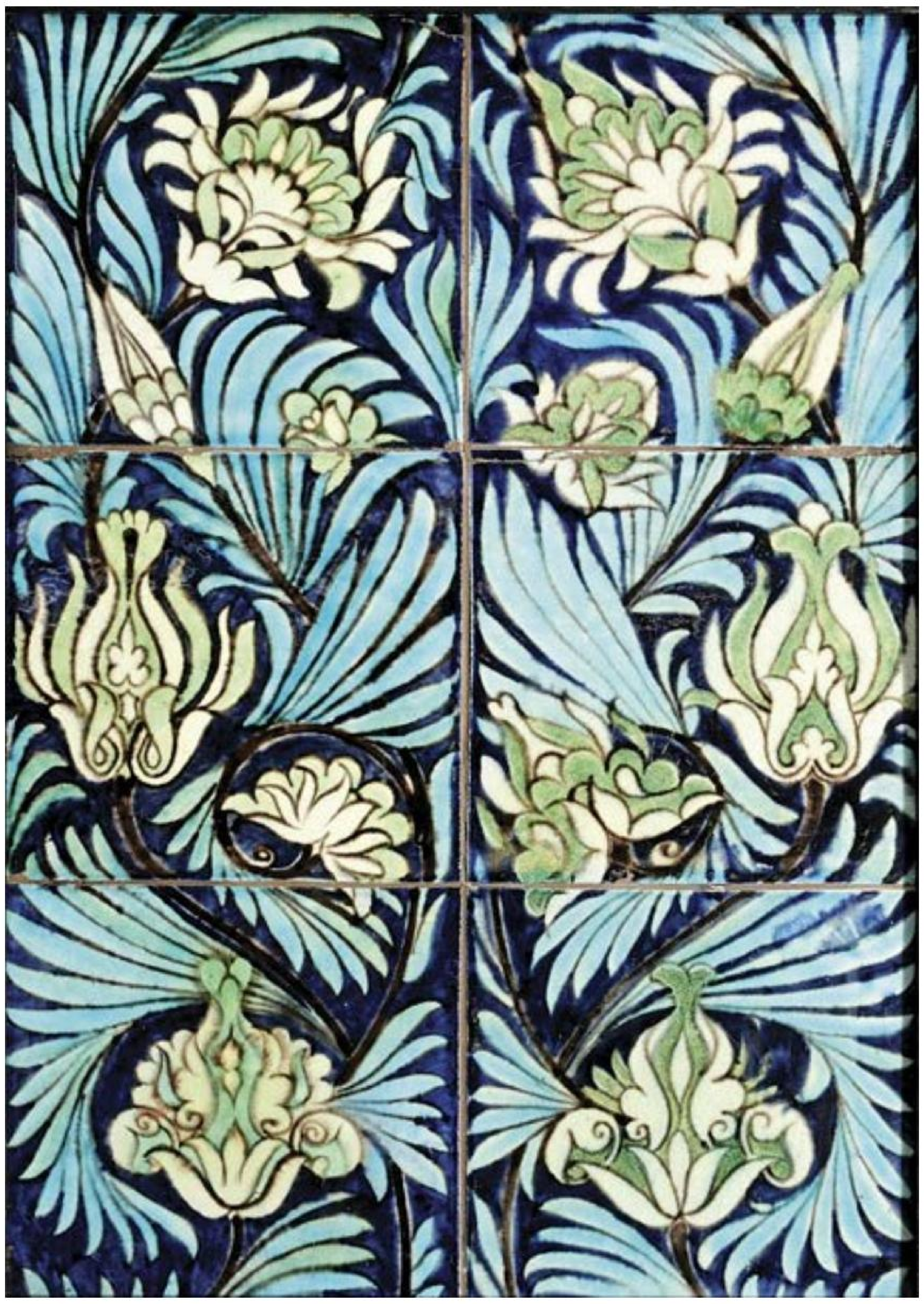


54

55. A William De Morgan Fulham Period *Persian* six tile panel, painted with flowers and foliage in shades of blue, turquoise and green on a white ground, *marks concealed,* 15cm. square

Catalogue notes
Several of these tile panels were installed at Debenham House, Addison Road.

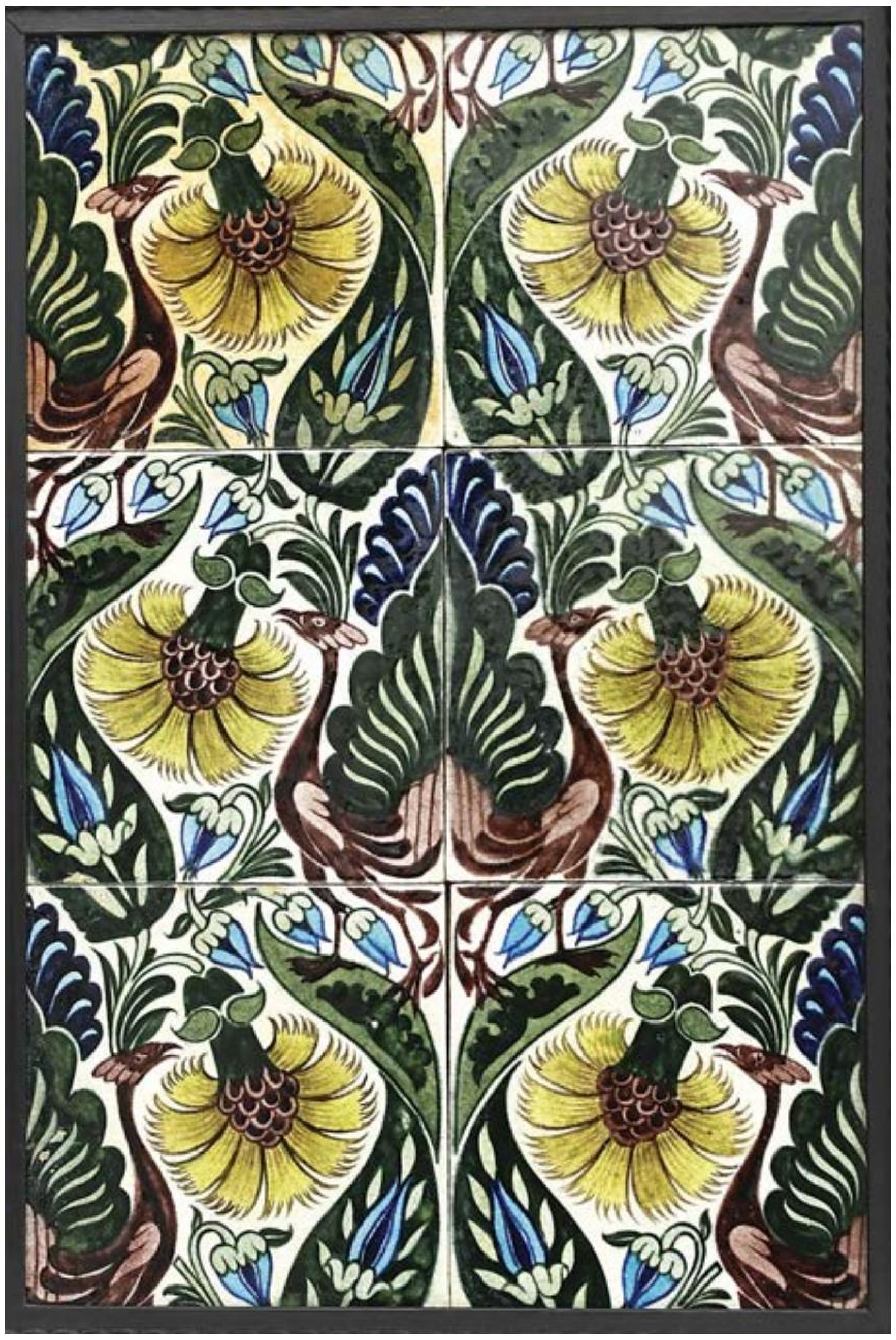


55

56. A William De Morgan Late Fulham Period *Persian* six tile panel, painted with mythical birds walking amongst carnation flowers and foliage in shades of green, blue, turquoise, yellow and aubergine on a white ground, framed, *impressed factory marks,* 47 x 30.5cm. (panel)

Provenance
Canonbury Collection.

Literature
Jon Catleugh, *William De Morgan Tiles*, Richard Dennis, page 117 colour plate XV this tile panel design illustrated.
Rob Higgins & Christopher Stolbert Robinson, *William De Morgan Arts and Crafts Potter,* Shire Library, page 52 for this tile panel design illustrated (detail).



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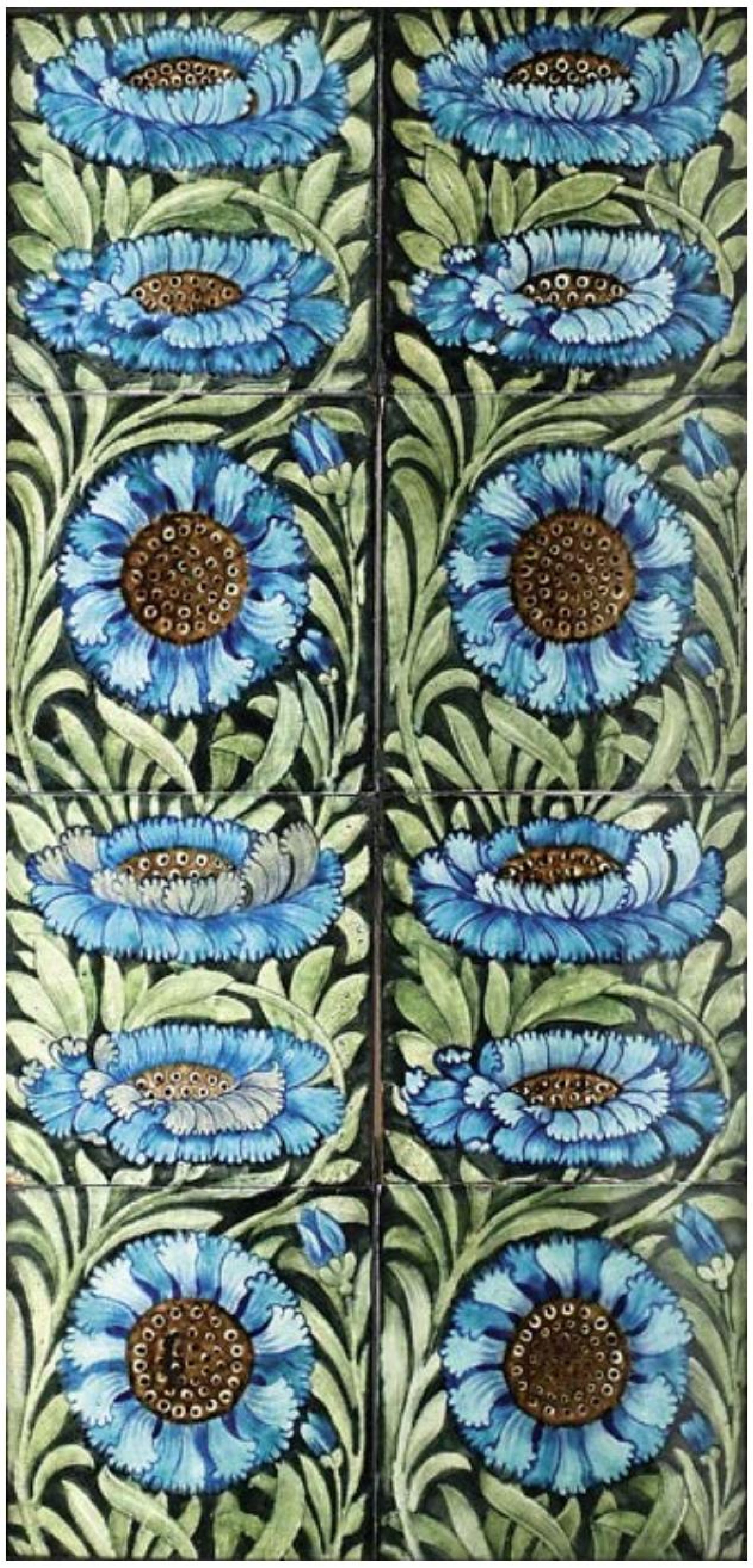

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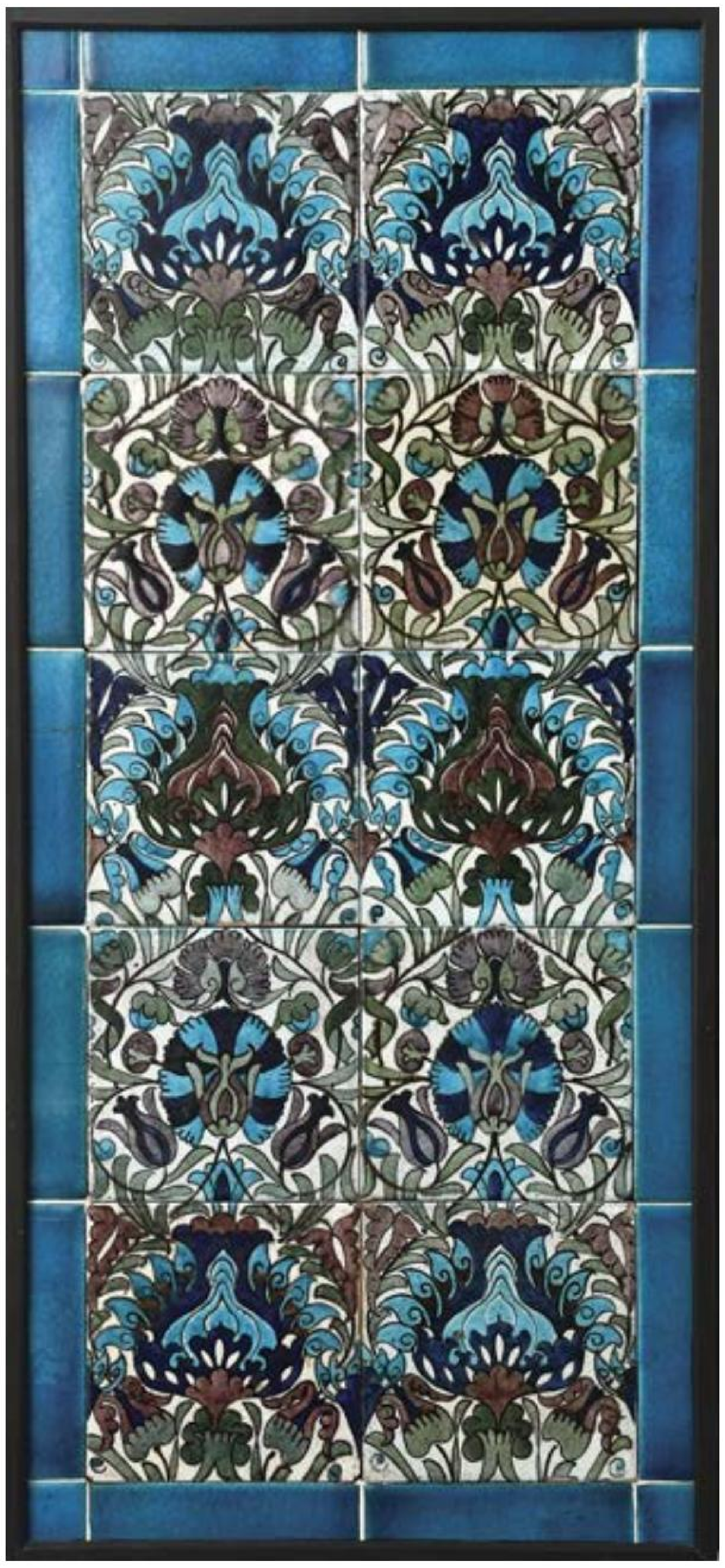

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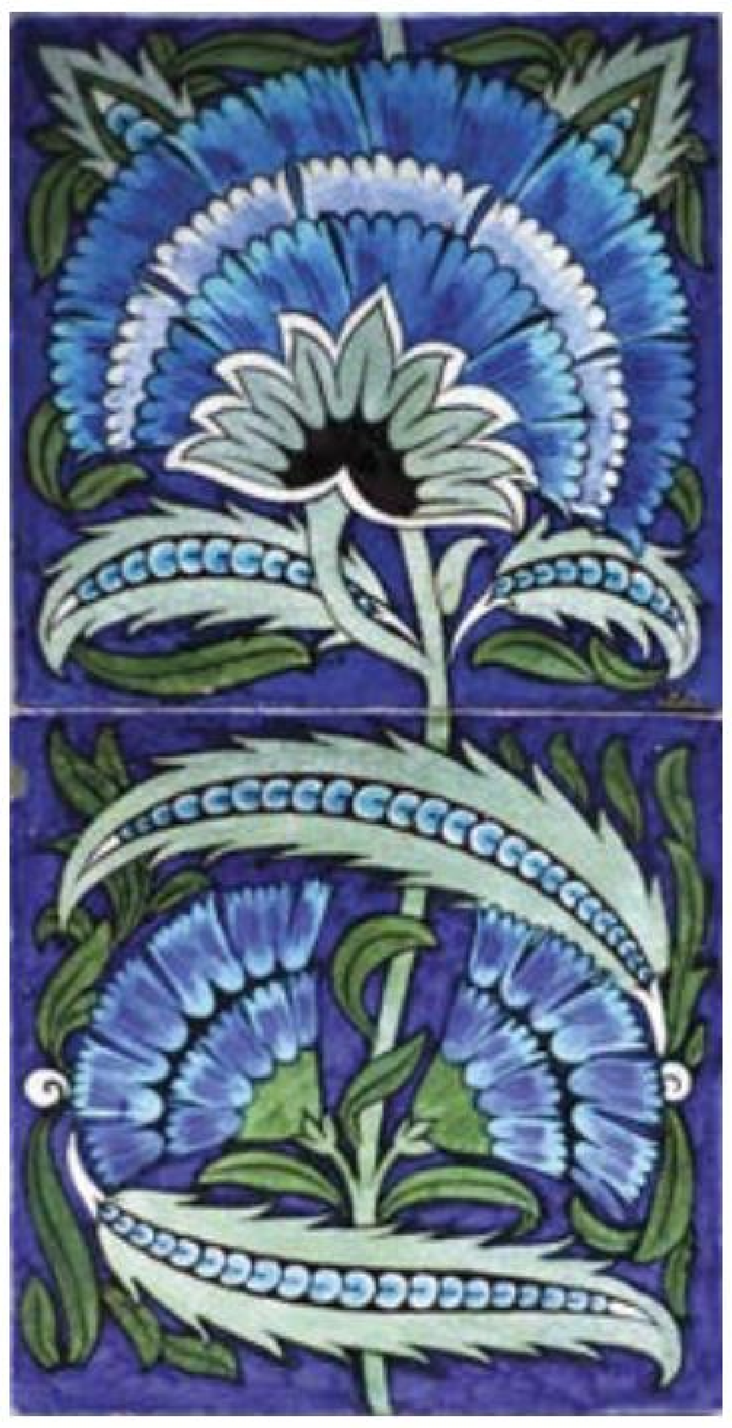

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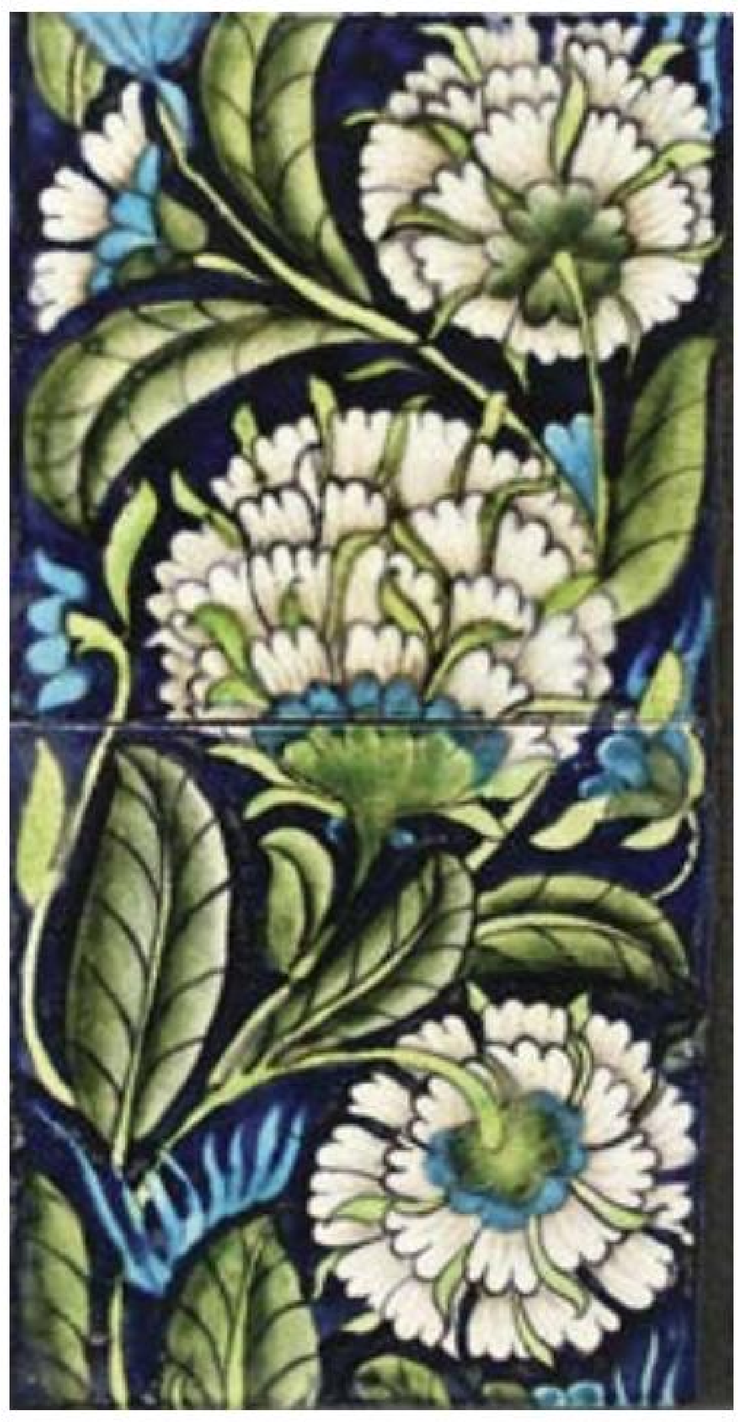

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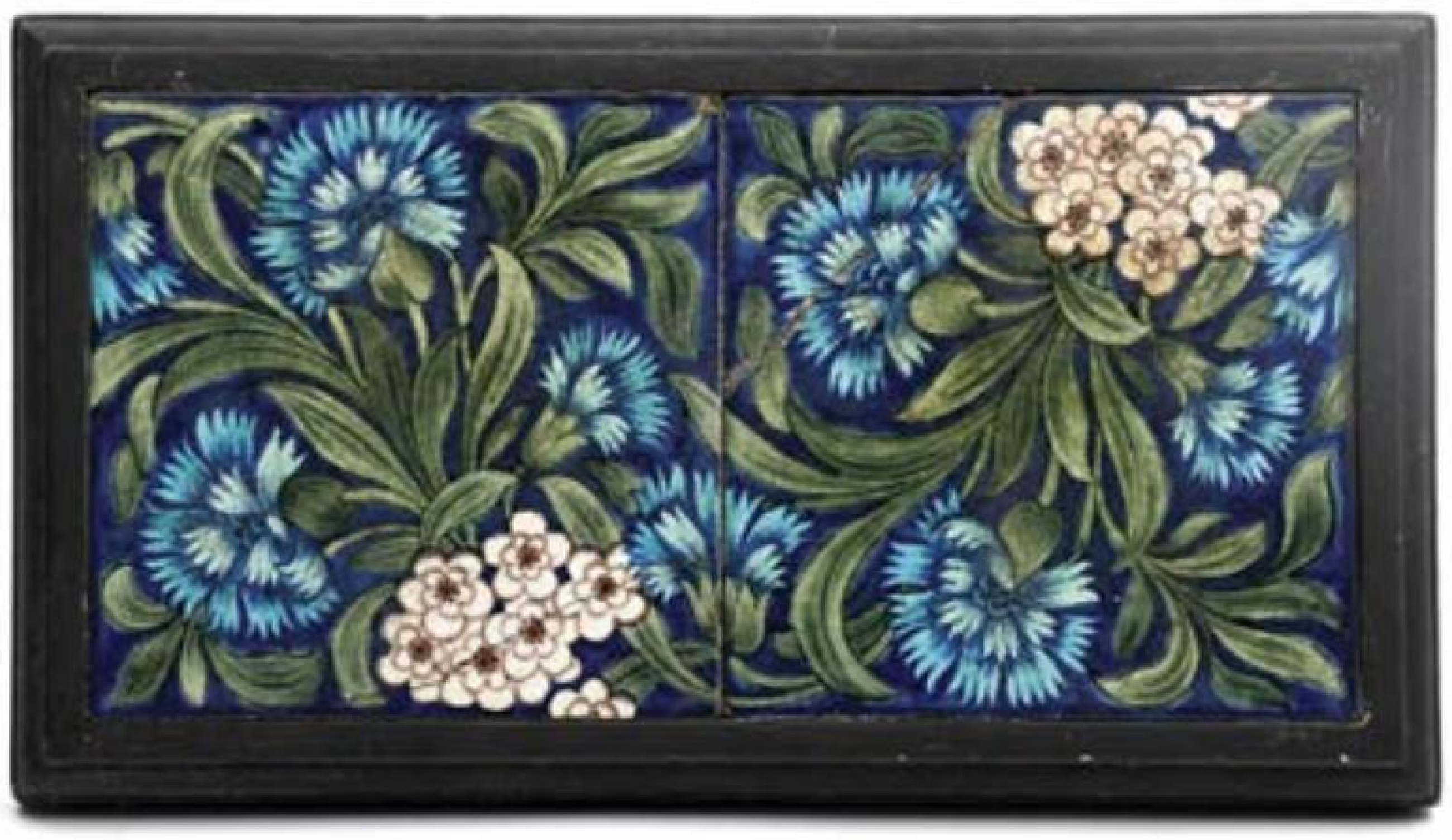
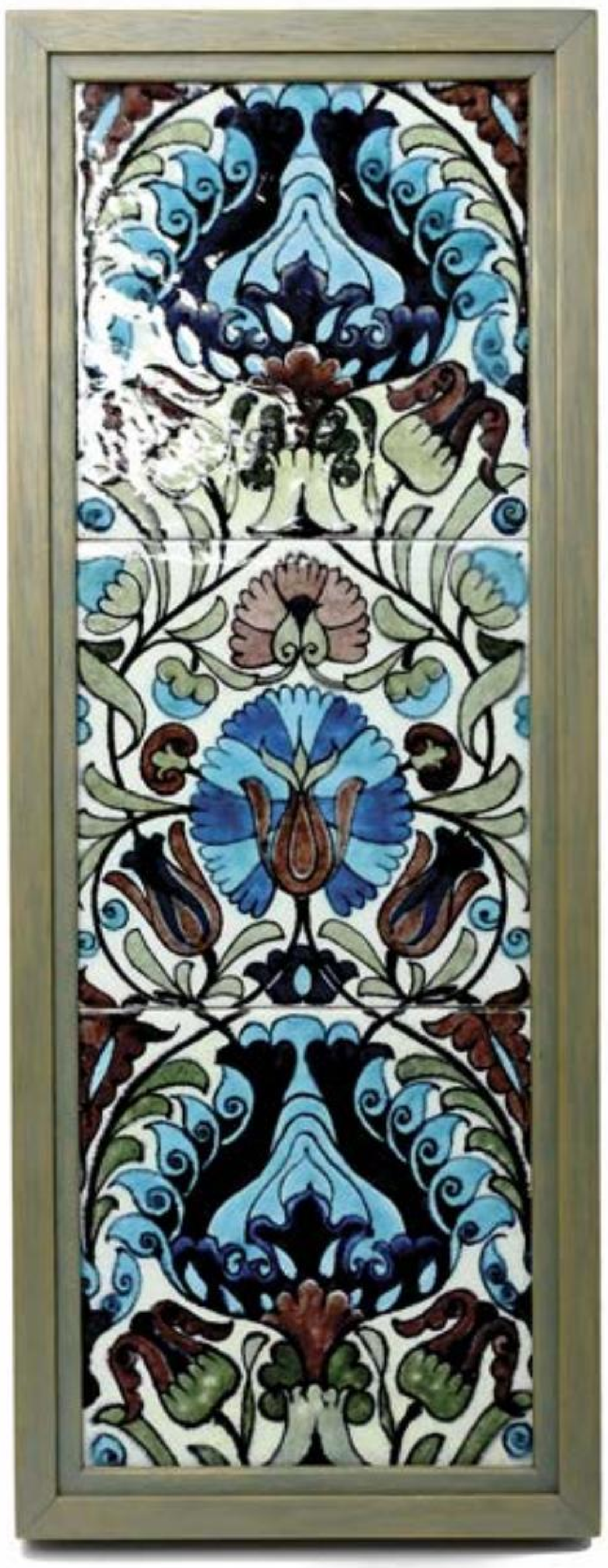


62



61

57. A William De Morgan *Marlborough* eight large tile panel, painted in shades of aubergine, green and blue, framed *unmarked,* 20cm. square tiles, 89 x 48.5cm. (panel)

Provenance
The Rita Smythe collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 148 catalogue number 690-691 for the original drawing.

58. A William De Morgan Merton Abbey Persian ten tile panel, painted in shades of painted with stylised flowers and foliage in shades of blue, turquoise, aubergine and green on a white ground, various impressed marks,

Provenance
The Rita Smythe collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 149 catalogue number 588 for the original drawing.

59. Two large William De Morgan Chelsea Period *Fan* tiles, painted in shades of blue, turquoise and green, impressed factory marks, 21cm. square (each tile)

Catalogue notes
This was a popular early design and featured in De Morgan's printed catalogue of 1879.

60. A William De Morgan Fulham Period *Persian* two tile panel, painted with stylised flowers in blue, turquoise and green, impressed factory mark, 15cm. square

61. A William De Morgan Late Fulham Period *Persian* three tile panel, painted with Iznik flowers and foliage in shades of blue, turquoise, green and aubergine on a white ground, framed, *impressed factory marks,* 15.5cm. square, 50.5 x 19.5cm. (frame)

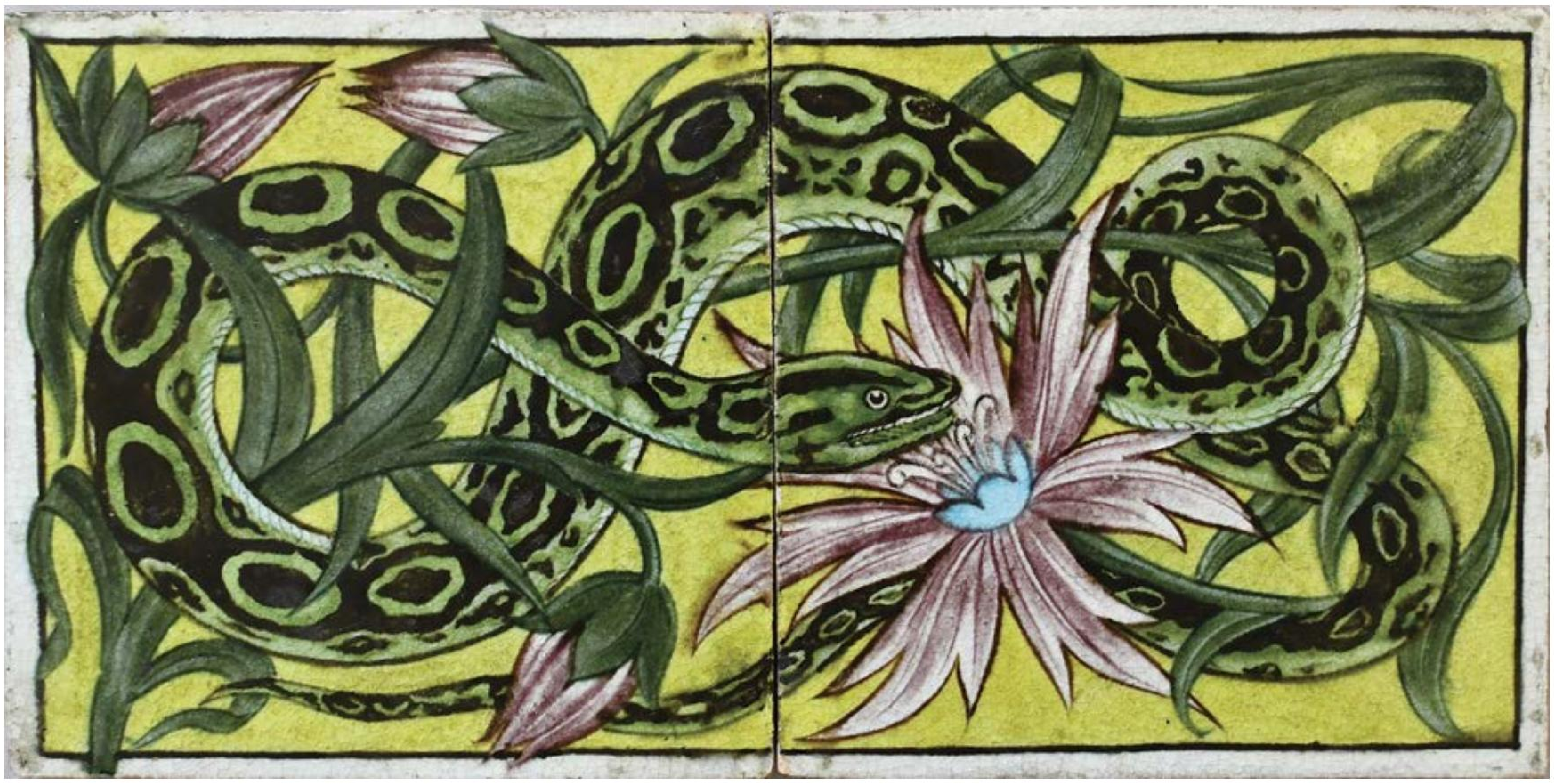
Provenance
Alan and Sondra Gotlieb Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan,* Richard Dennis Publications, page 149 plates 572 and 591 for comparable original designs illustrated.

62. A William De Morgan Sands End Pottery *Pink and Hawthorn* two tile panel designed by William Morris, painted with flowers in aubergine, white, turquoise and green on a blue ground, framed, *impressed factory marks, hand written paper price label,* 15.5cm. square

Provenance
Richard and Hilary Myers

Literature
Richard and Hilary Myers, *William Morris Tiles,* Richard Dennis Publications, page 96 figure 40F this actual two tile panel illustrated.

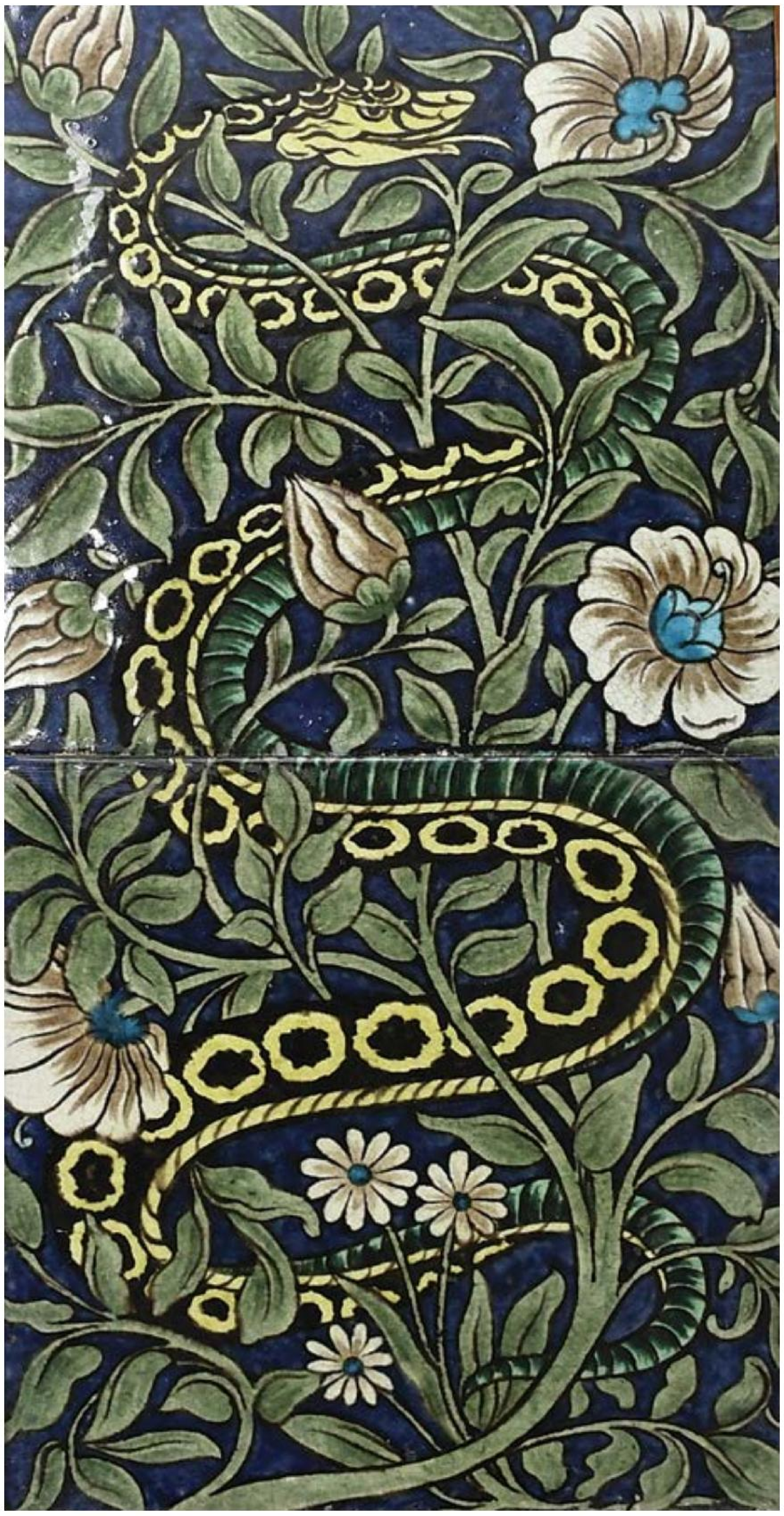


63

63. A William De Morgan Chelsea Period *Boa Constrictor* two tile panel, painted with a large snake entwined in flowering foliage, in shades of green, turquoise and red on a vivid yellow ground, *impressed factory mark,* 20cm. square

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 153 figure 597 for the original design illustrated. Page 252 plate 344 for another example illustrated.

Catalogue notes
The Snake and Dragon two tile panels may have been produced as pairs although this example and the Dragon (catalogue number 54) do not match.

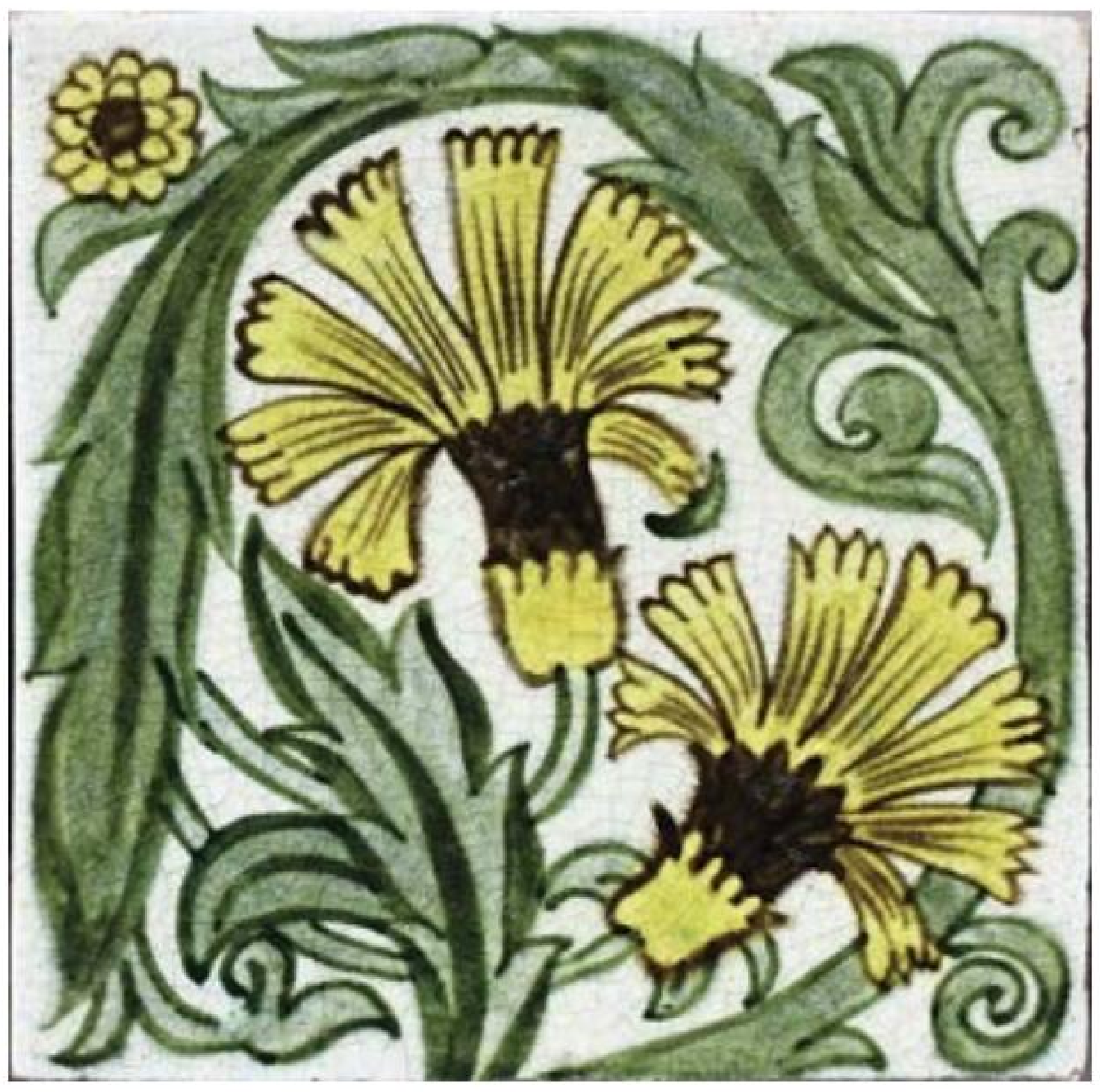


64

64. A fine William De Morgan Sands End Pottery *Boa Constrictor* two tile panel, the large tiles, painted with a snake entwined and climbing a flower stem in green, white, blue, yellow and black on a midnight blue ground, framed *impressed factory marks,* 41 x 20.5cm. (panel)

Provenance
Canonbury Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 151 figure 454 for the original design for this panel dated 1881. Page 235 plate 232 for this design illustrated as a two tile panel and plate 233 this design adapted and painted on a vase.



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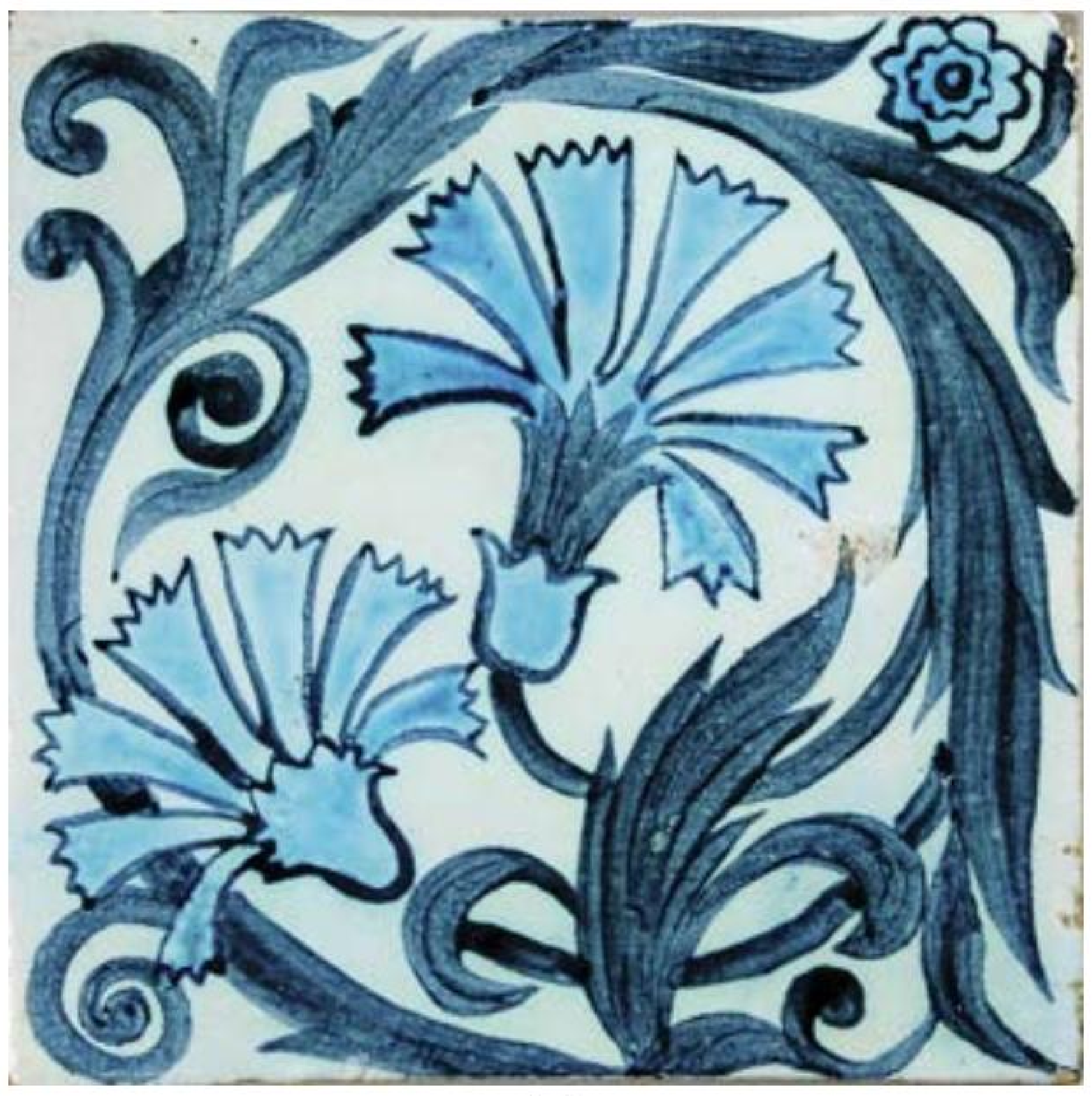

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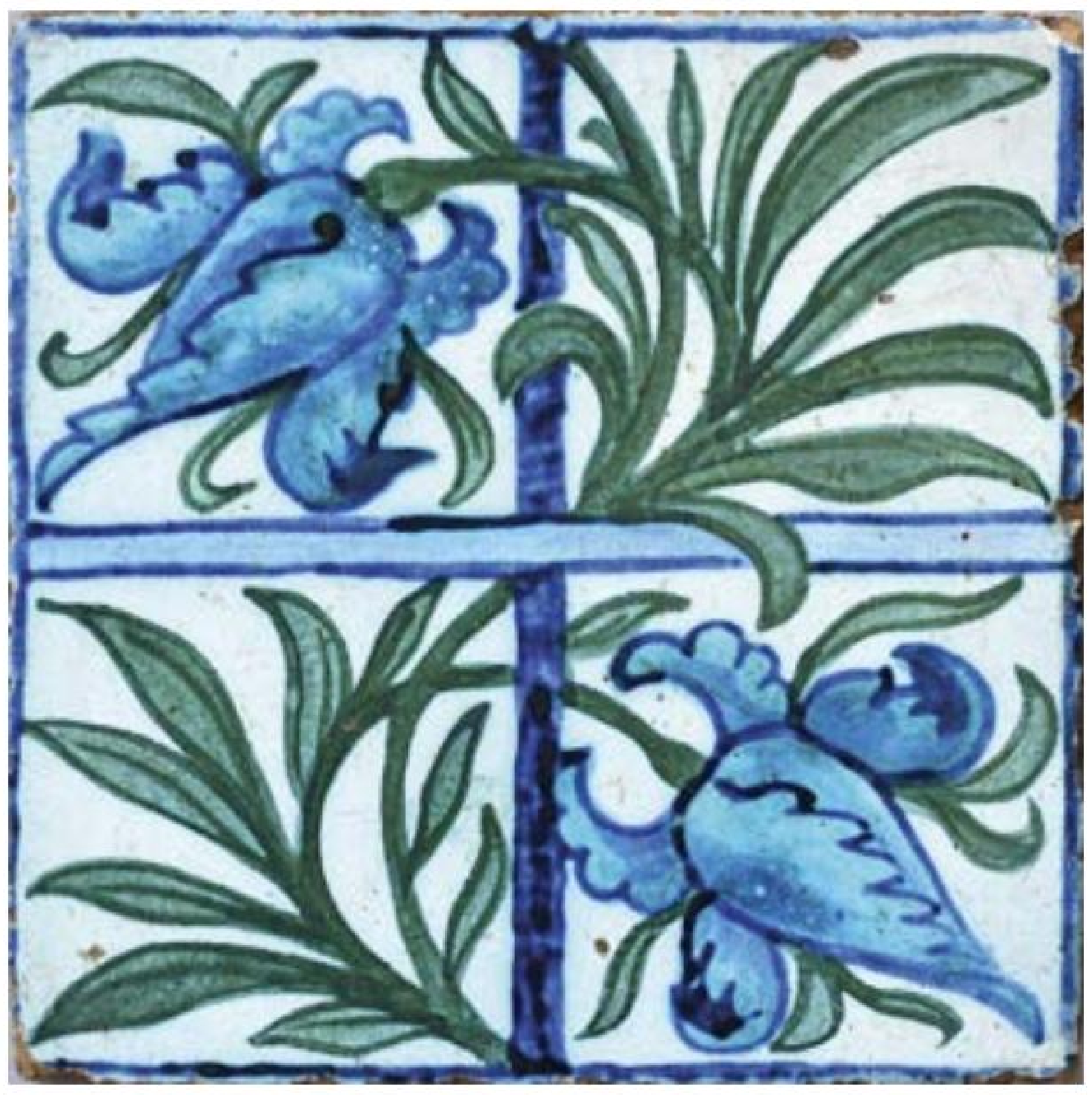


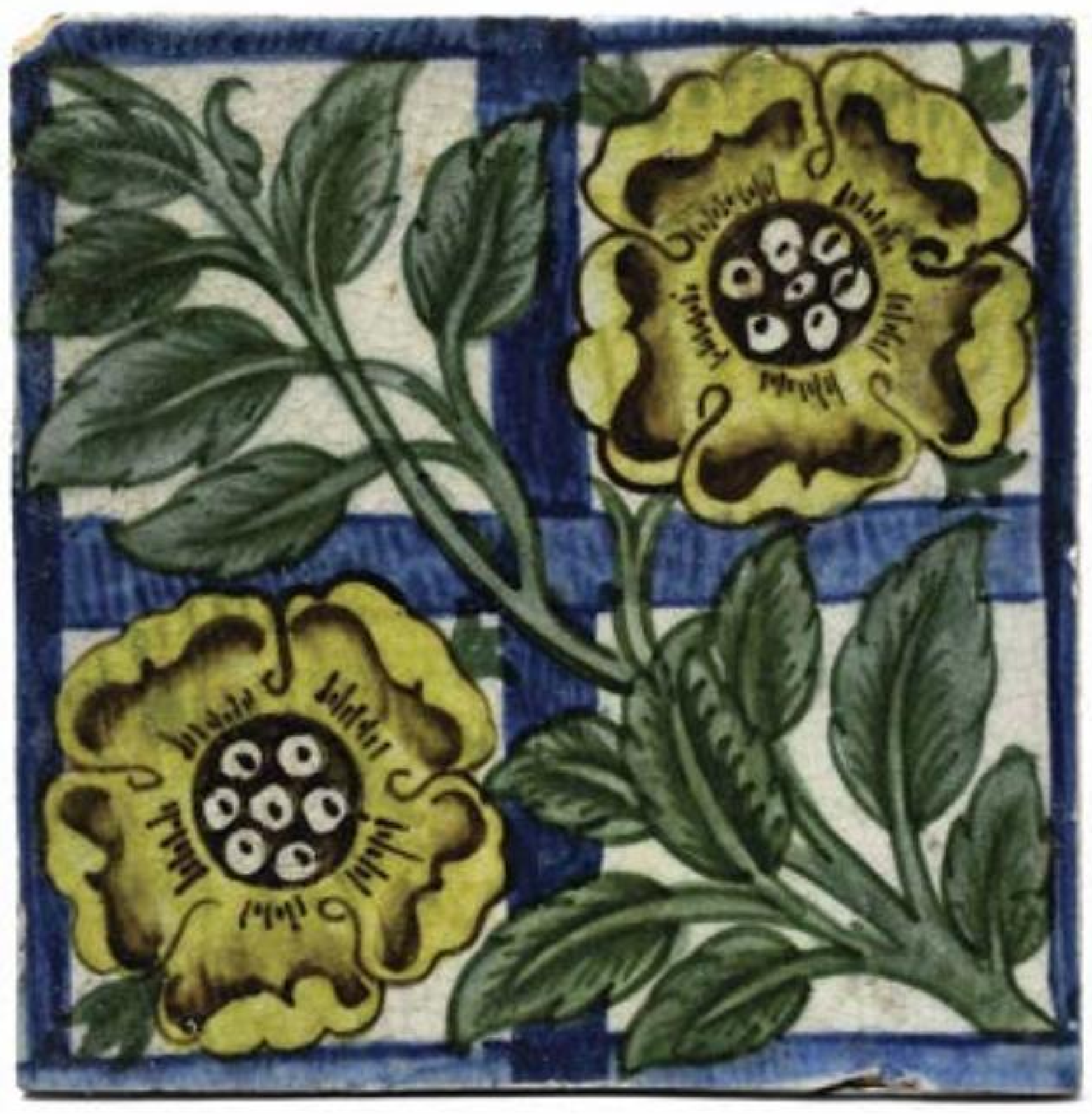
67

65. A William De Morgan Chelsea Period *Carnation* tile, pattern no.50, painted in green and yellow on a white ground, *impressed factory mark,* 15cm. square

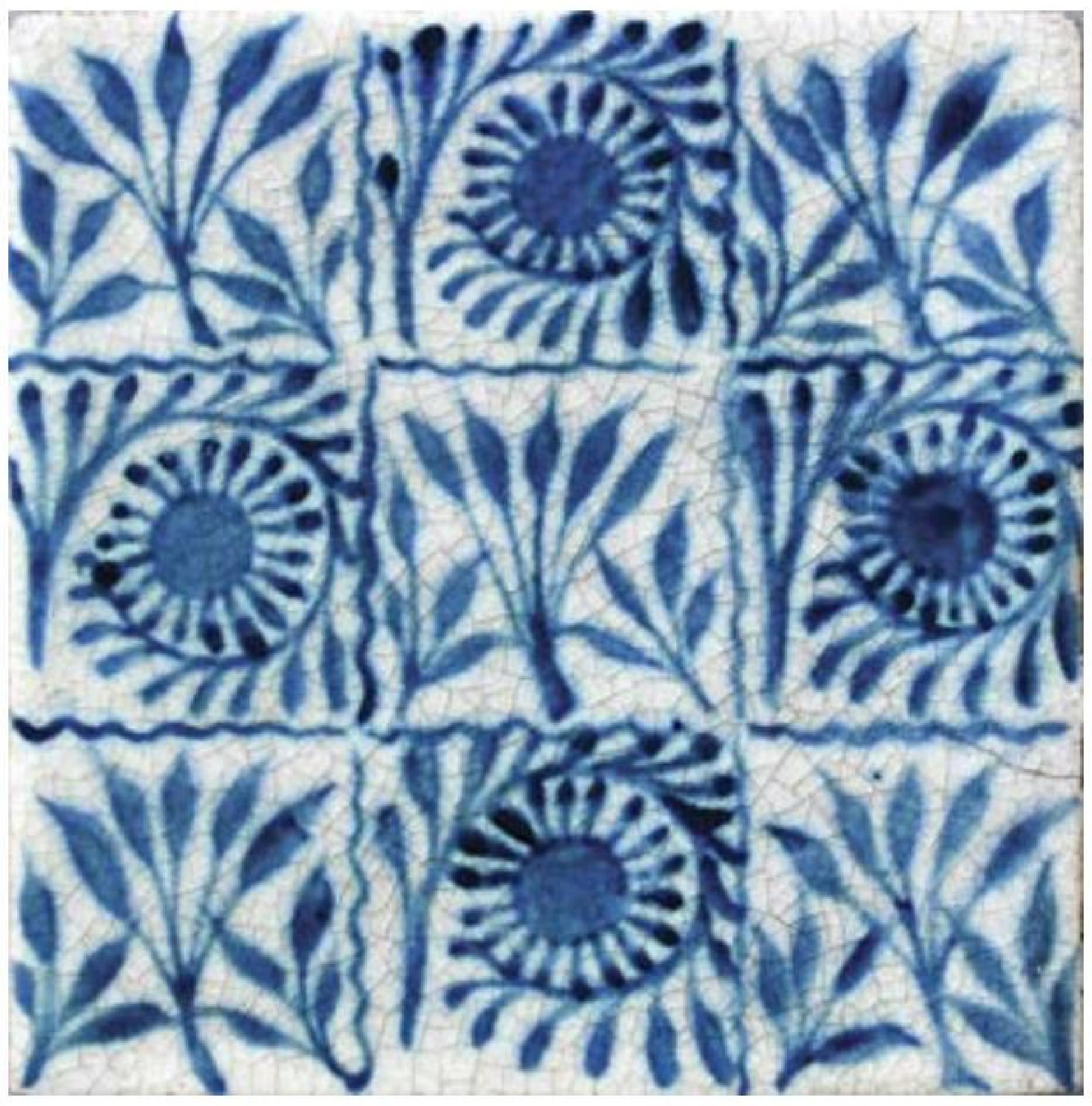
Catalogue notes
William De Morgan's technique evolved rapidly in the 1870s, see catalogue number 66 for an earlier carnation design in a blue colour palette.

66. A William De Morgan Chelsea Period *Carnation* tile, on a Dutch blank, pattern no. 50, painted in shades of turquoise on a white ground, *unmarked,* 15cm. square

Provenance
Private collection.



68



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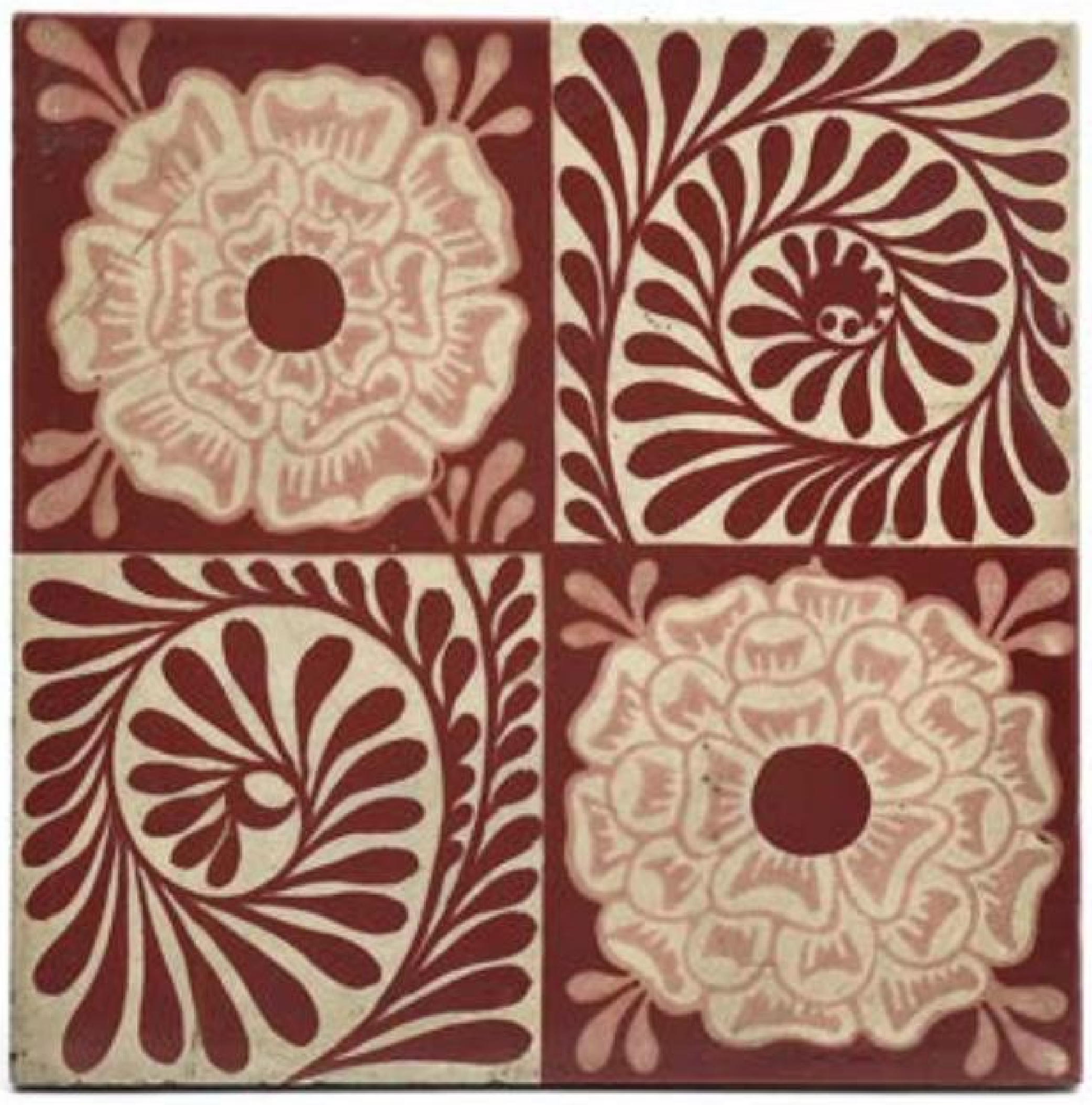
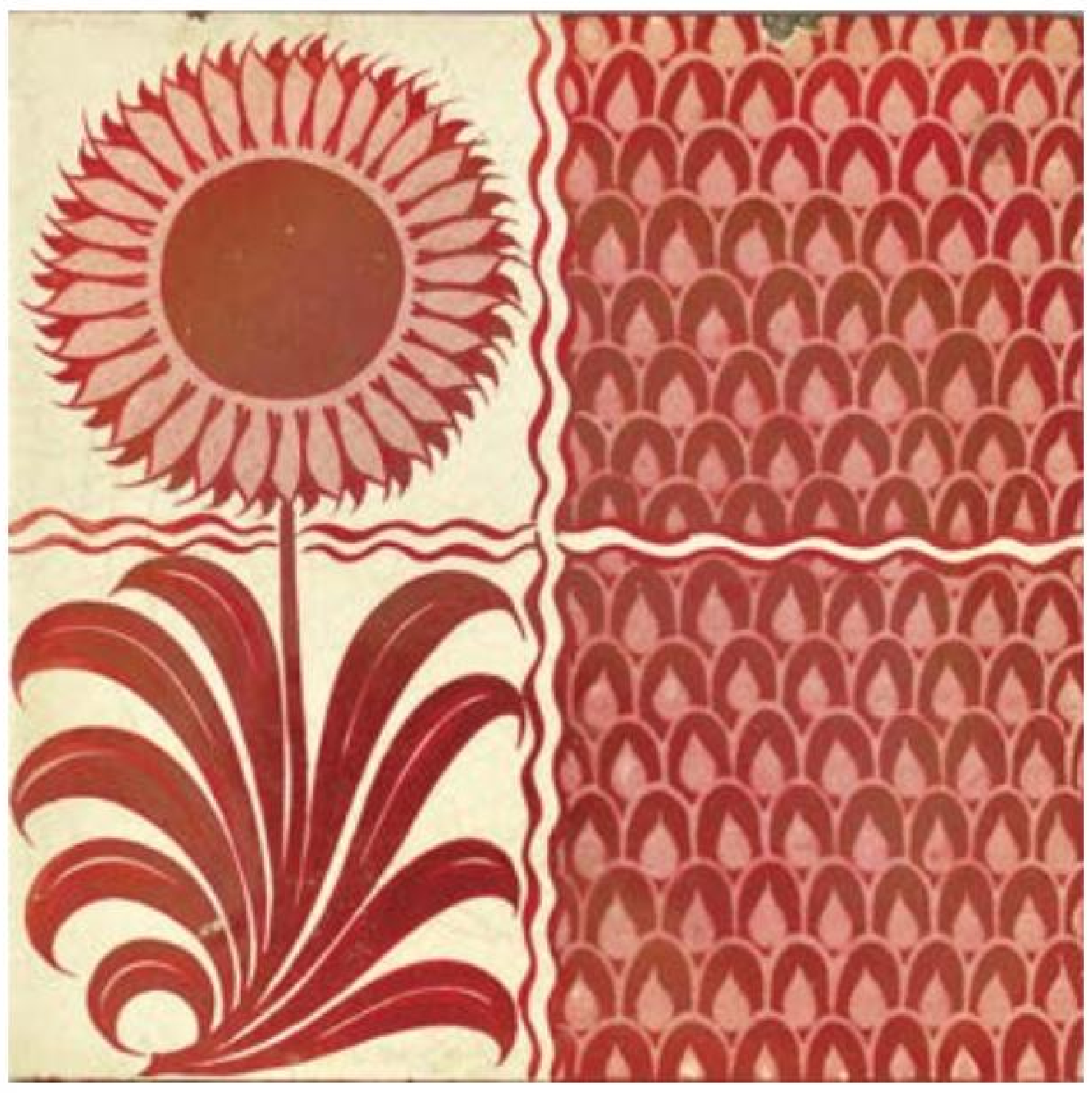


70



71

67. A William De Morgan Chelsea Period *Tulip And Trellis* tile designed by William Morris, on Dutch blank, painted in green and blue on a white ground, *unmarked,* 15cm. square

68. A William De Morgan Early Fulham *Rose Trellis* tile, painted with two wild rose flowers and foliage on a trellis in shades of yellow, green and blue on a white ground, *impressed factory mark,* 15.5cm. square

Provenance
Private collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 139 catalogue number 661 for the original design illustrated.

69. A William De Morgan Chelsea Period *Nine Square* tile, on Dutch blank, painted in blue on a white ground, *unmarked,* 15cm. square

Catalogue notes
This early tile by William De Morgan illustrates the close link between William De Morgan and William Morris. With echoes to several design by Morris, it is not an exact copy of any.

70. A William De Morgan *Rose and Scroll* tile, on Wedgwood blank, painted in ruby lustre on a cream ground, *unsigned,* 15.5cm. square

Provenance
Richard and Hilary Myers.

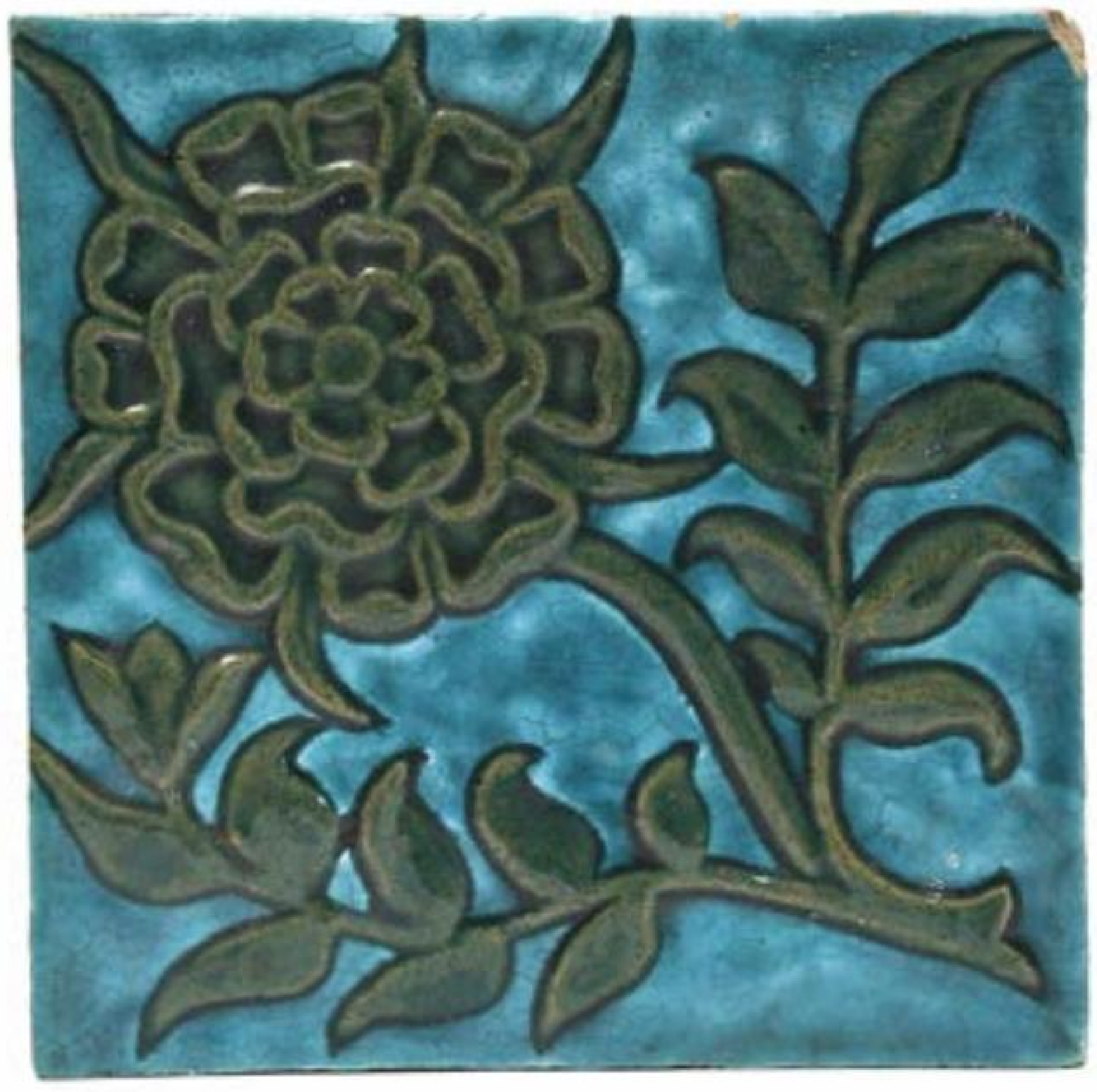
71. A William De Morgan *Sunflower & Diaper* tile, on Wedgwood blank, painted in ruby on a cream ground, *unmarked*, 15cm square

Provenance
Jon Catleugh
Private collection.

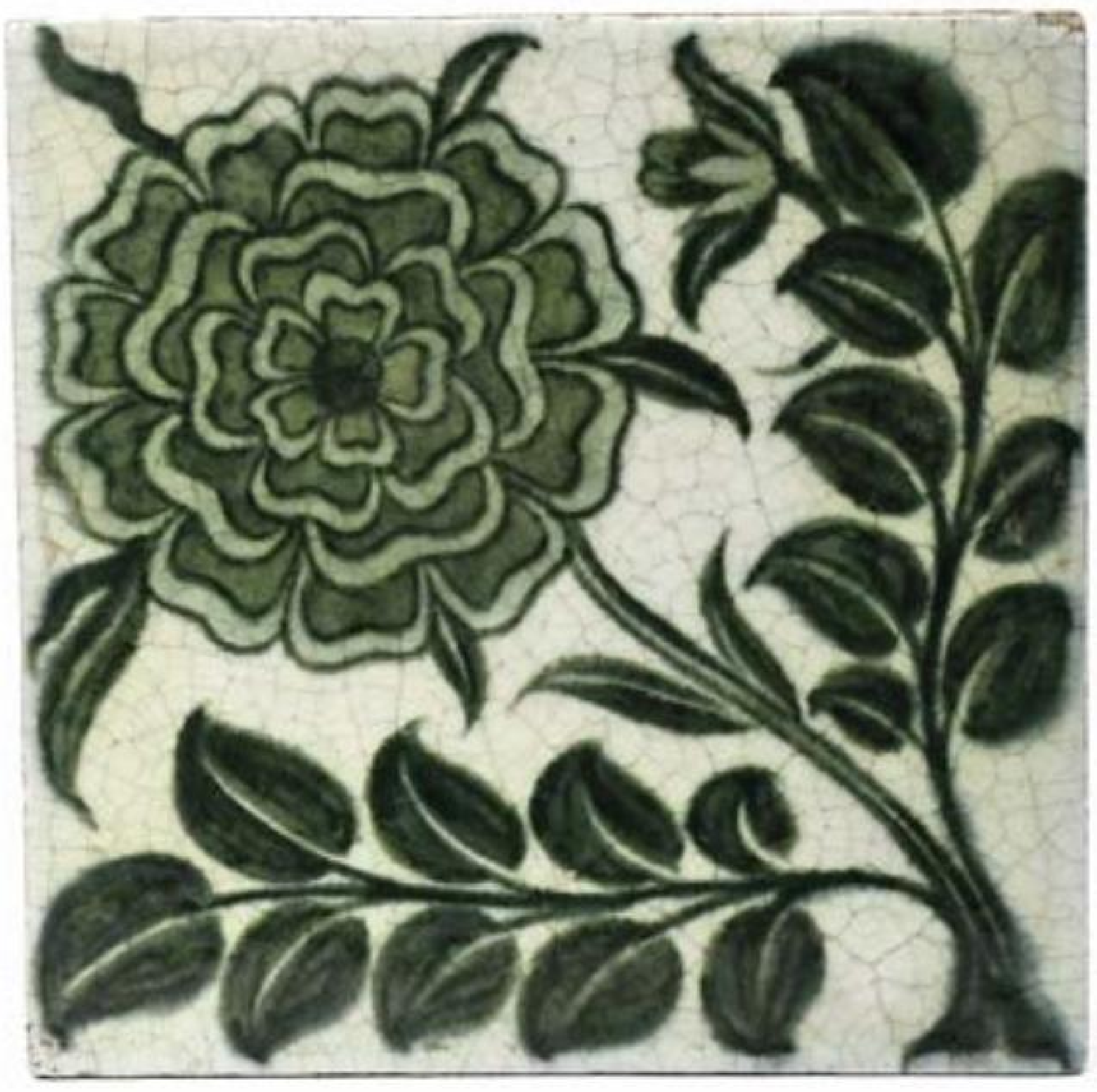
72. A William De Morgan Sands End Pottery Tudor Rose tile, modelled in low relief, covered in a turquoise glaze *impressed factory mark,* 15.5cm. square

Provenance
Arts and Crafts, Woolley and Wallis, 18th June 2014 lot 67.
Private collection.

Literature
Martin Greenwood, *The Designs of William De Morgan* Richard Dennis, page plate.



72



73

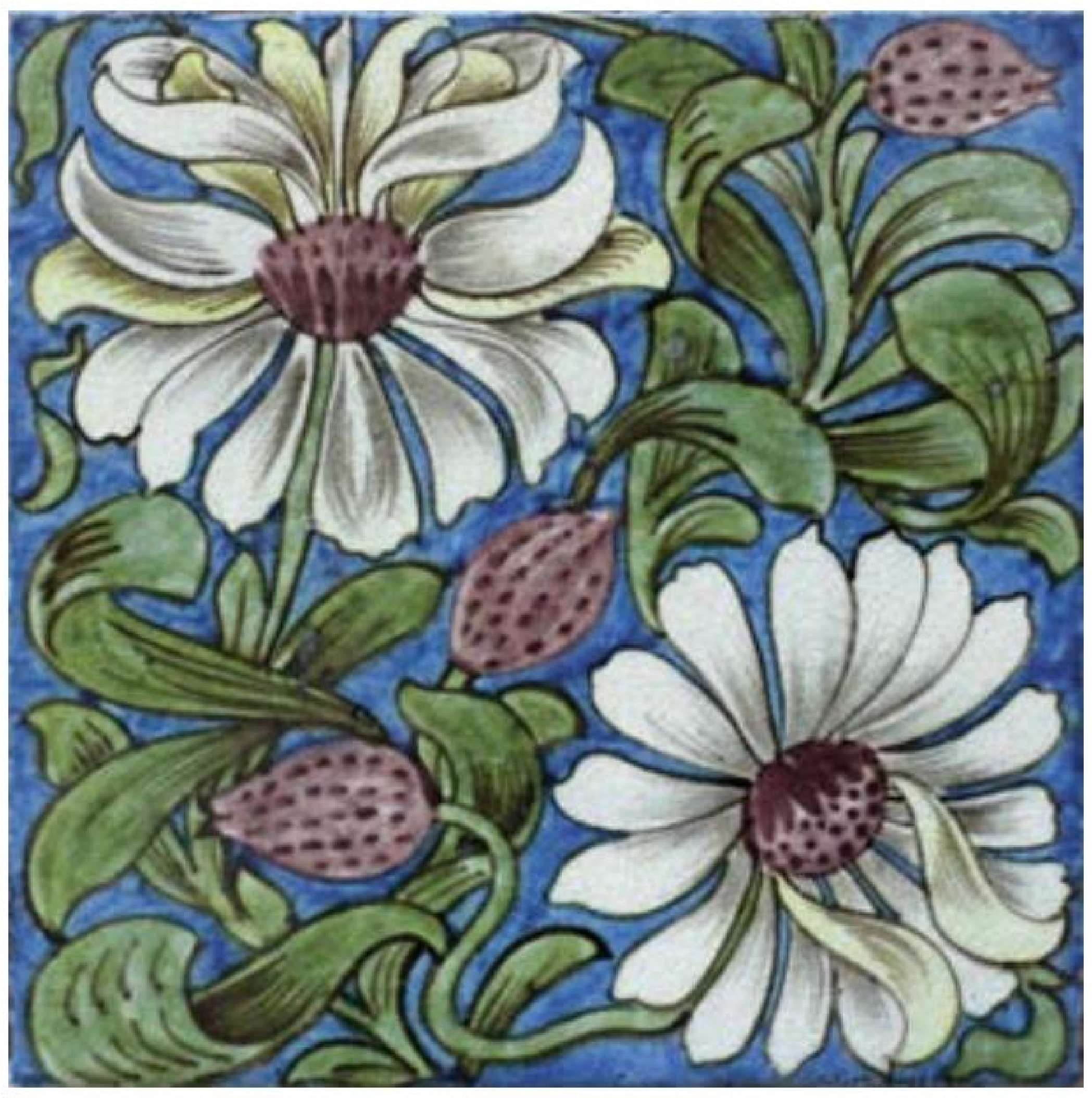
73. A William De Morgan Late Fulham Period *Tudor Rose* tile, painted in shades of green on a white ground, impressed factory mark, painted HCM, 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.

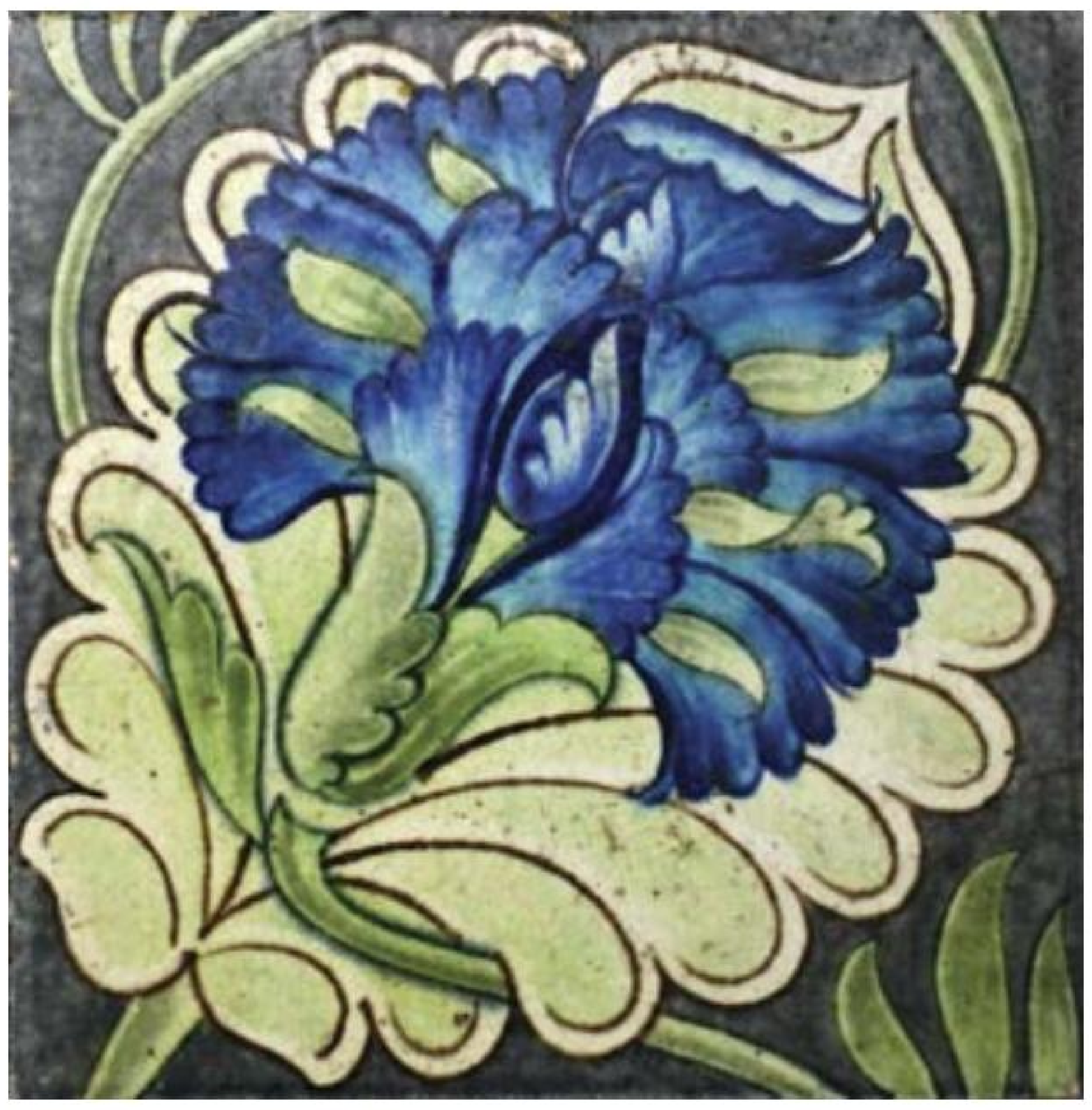
Catalogue notes
The unusual painted HCM mark probably refers to H.C. Mariller managing director of Morris & Co.

74. A William De Morgan Chelsea Period tile, painted with flowers and foliage in shades of aubergine, green and white on a blue ground, *unmarked,* 20cm. square

Catalogue notes
Before De Morgan secured a regular supply of 8inch square tiles he undertook various experiments, this tile is made from one 4inch tile and four 6 x 2inch blanks fired together to make a single 8inch tile.



74



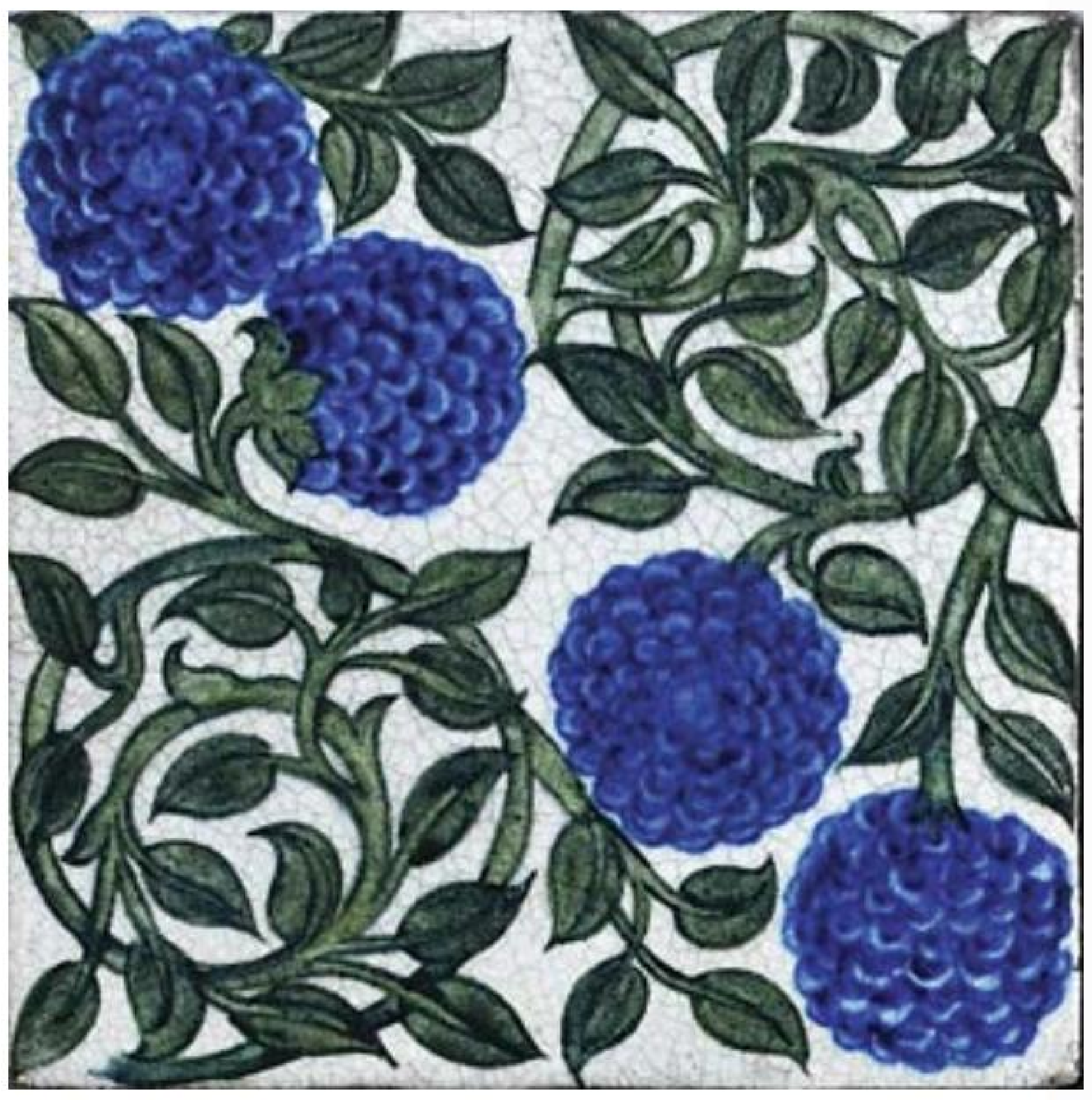
75

75. A William De Morgan Chelsea Period tile, painted with a flower and foliage, in shades of blue and green on a black ground, *impressed mark,* 15cm. square

76. A large William De Morgan Chelsea Period *Four Inch Raspberries* tile, painted in shades of blue and green on a white ground, *impressed mark,* 20cm. square

77. A William De Morgan Late Fulham Period *Persian* tile, painted with carnation flower stems and stylised flowers, on the diagonal, in aubergine, green, blue and turquoise on a white ground, *impressed factory mark,* 15.5cm. square

Provenance
Private collection.



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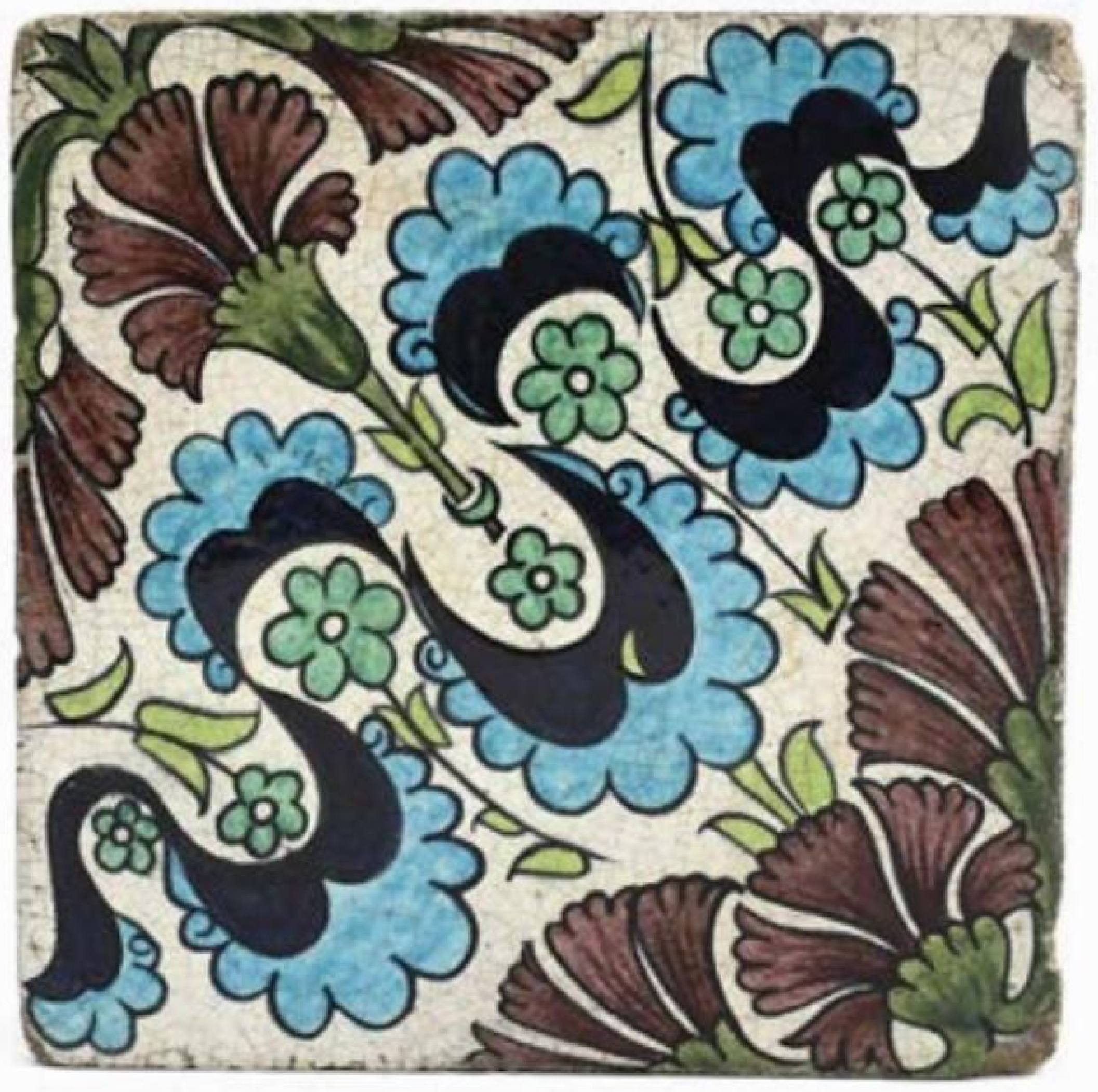

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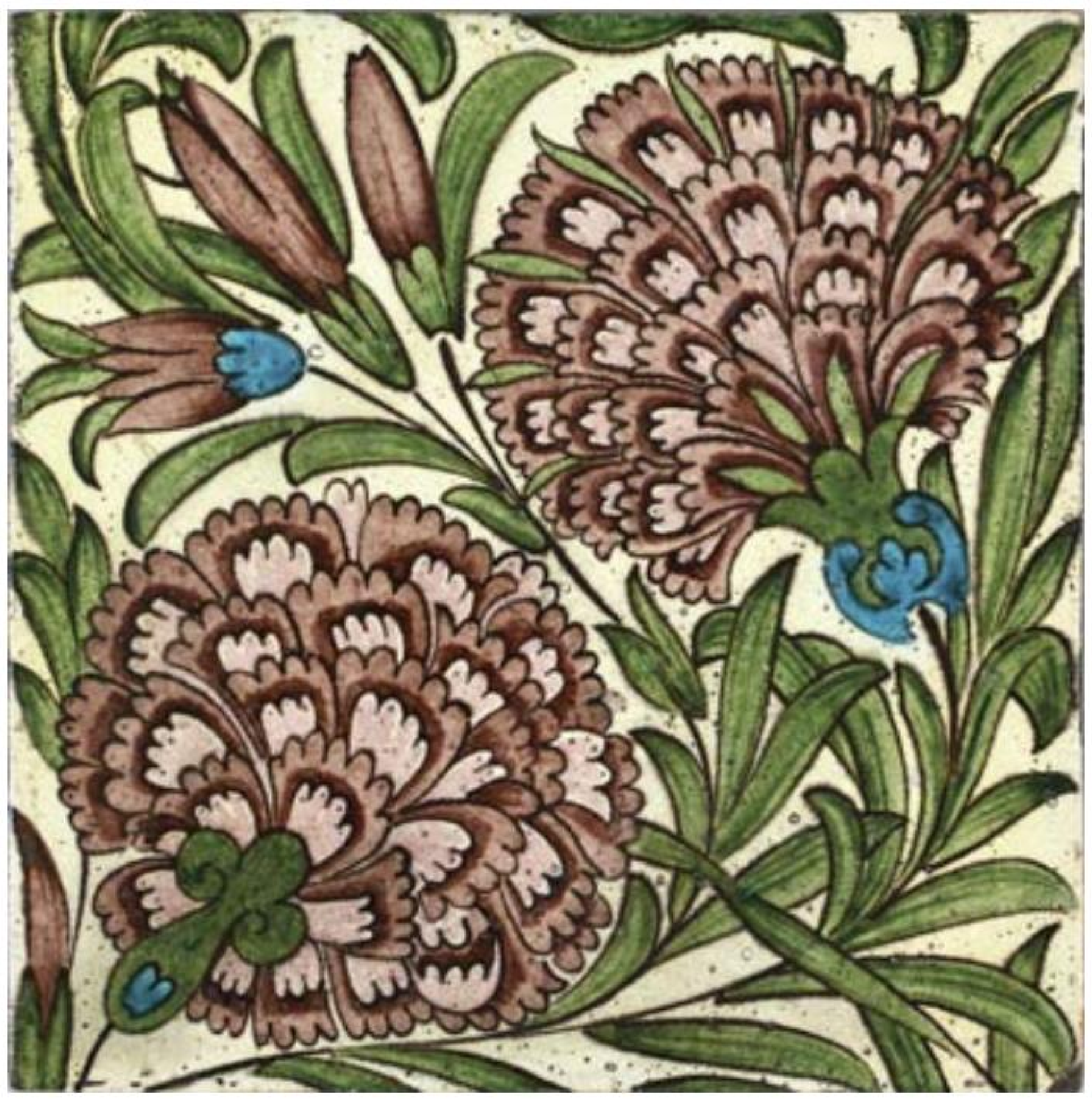

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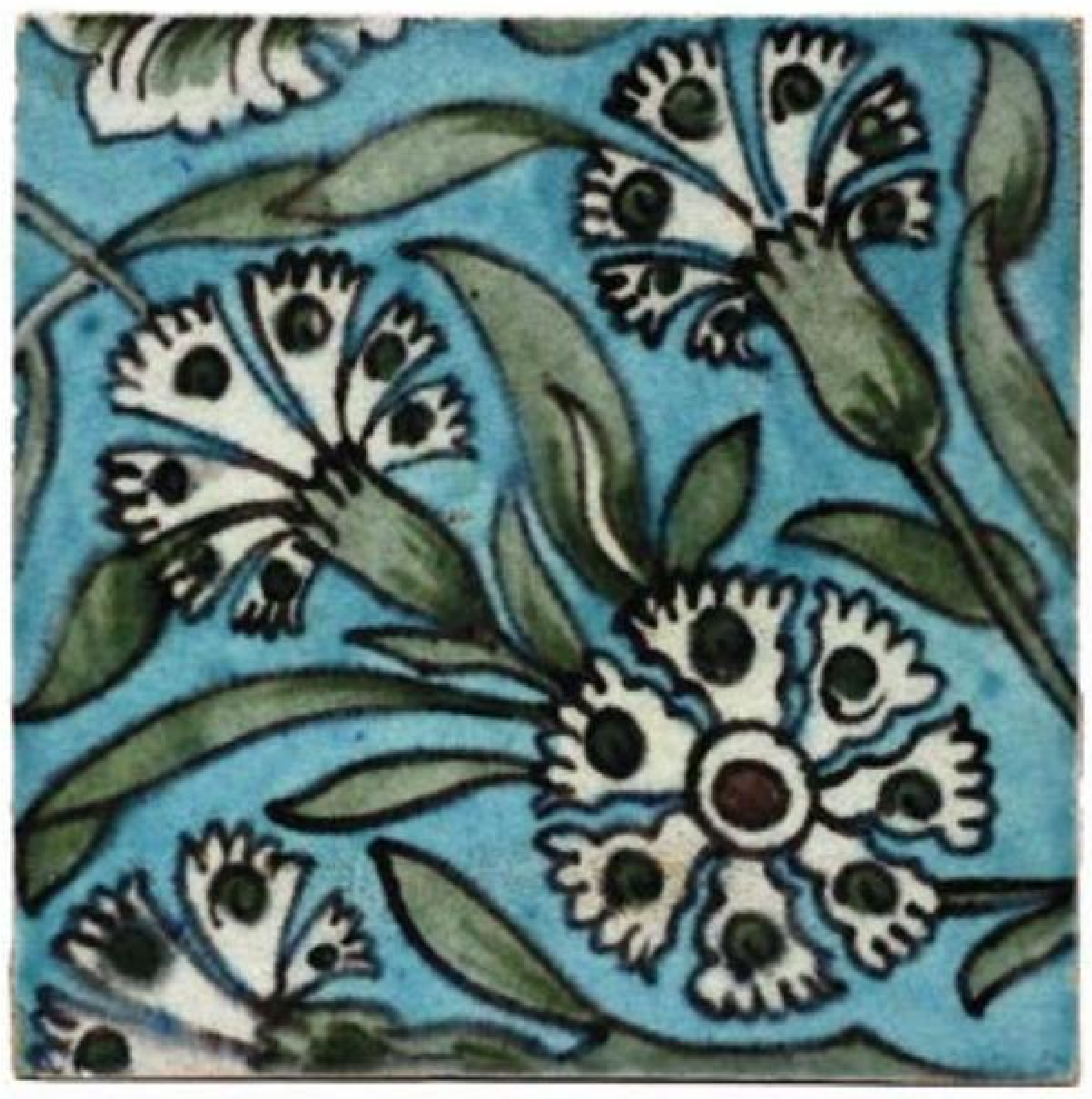

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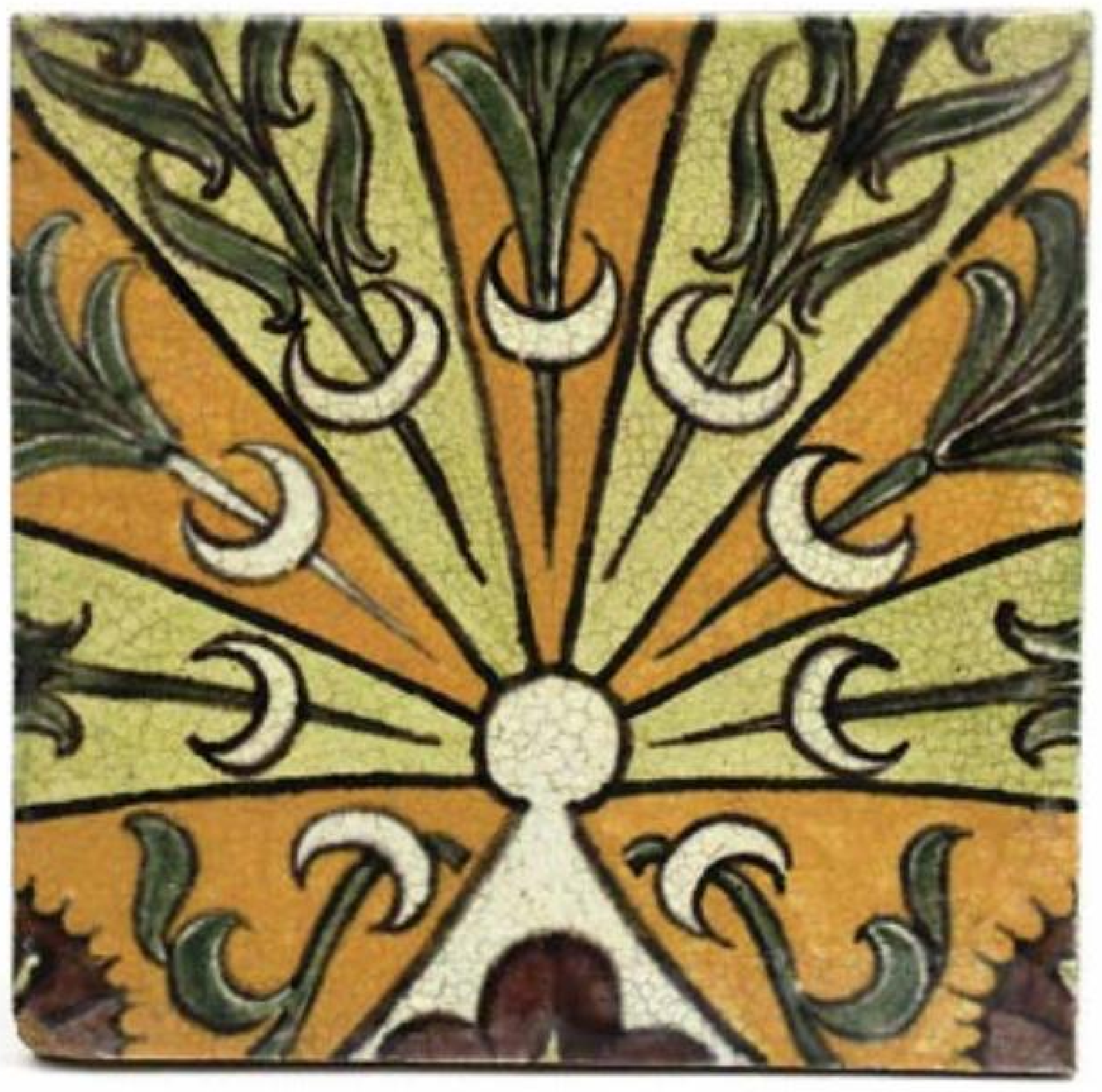

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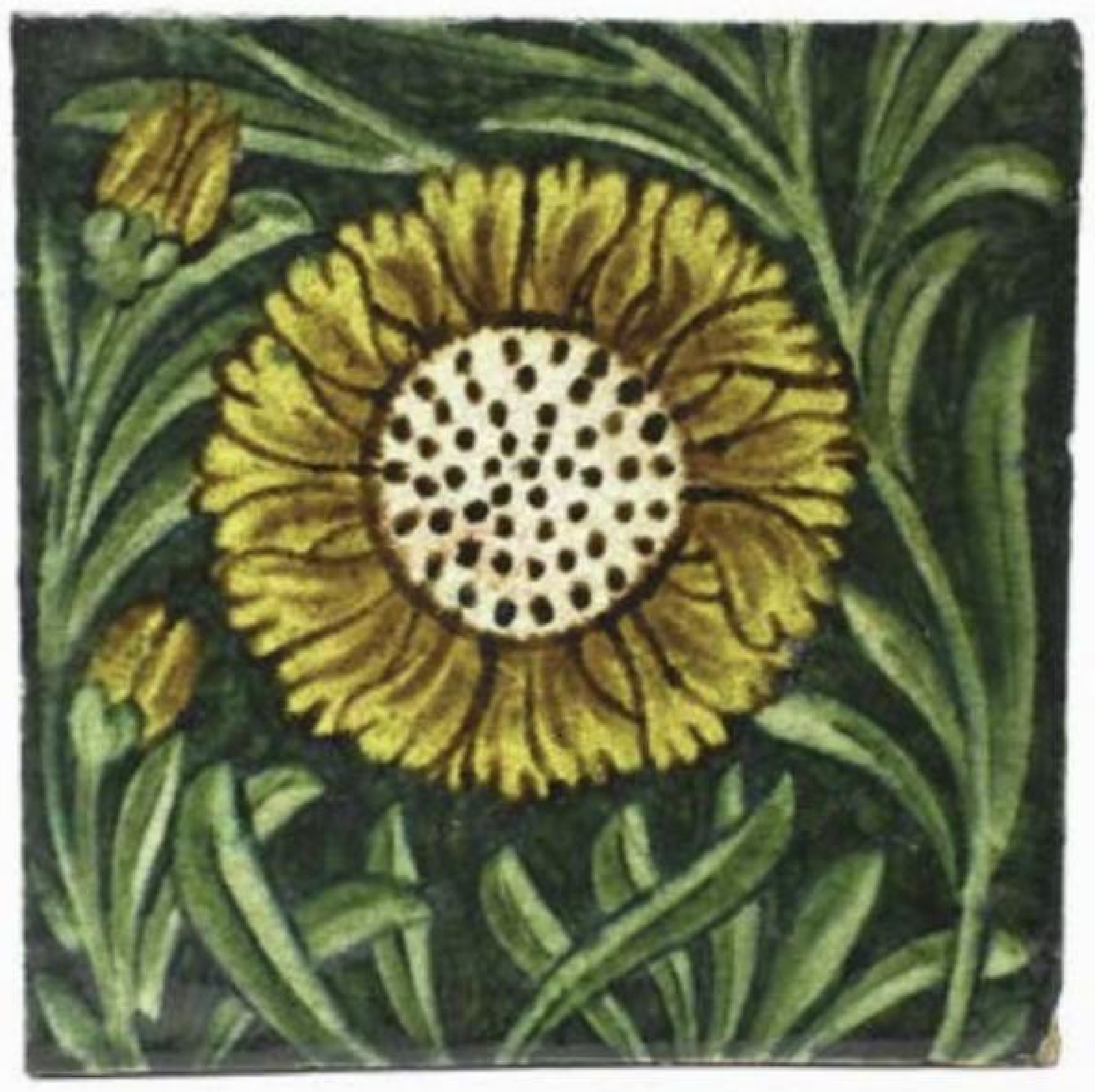

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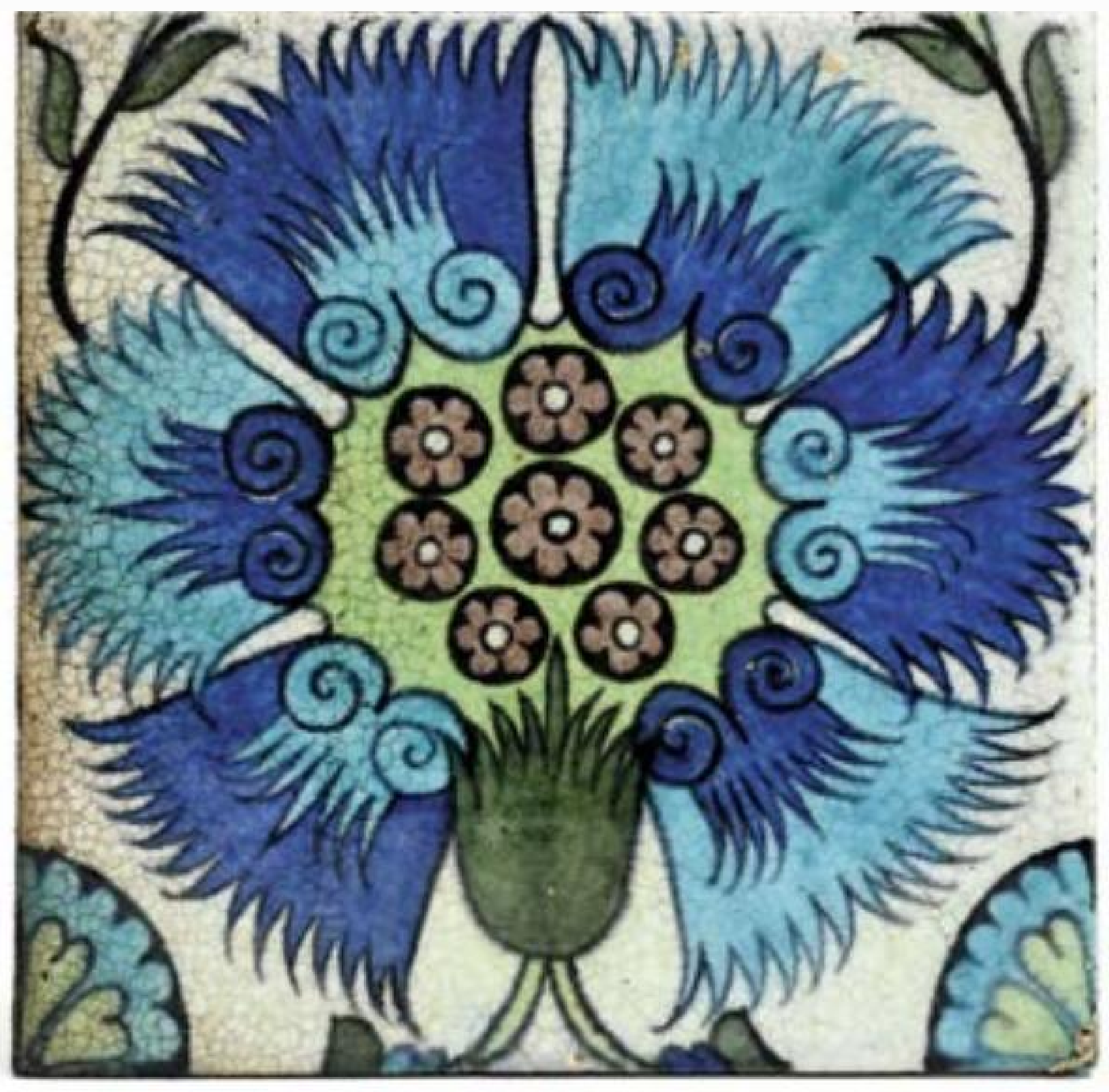
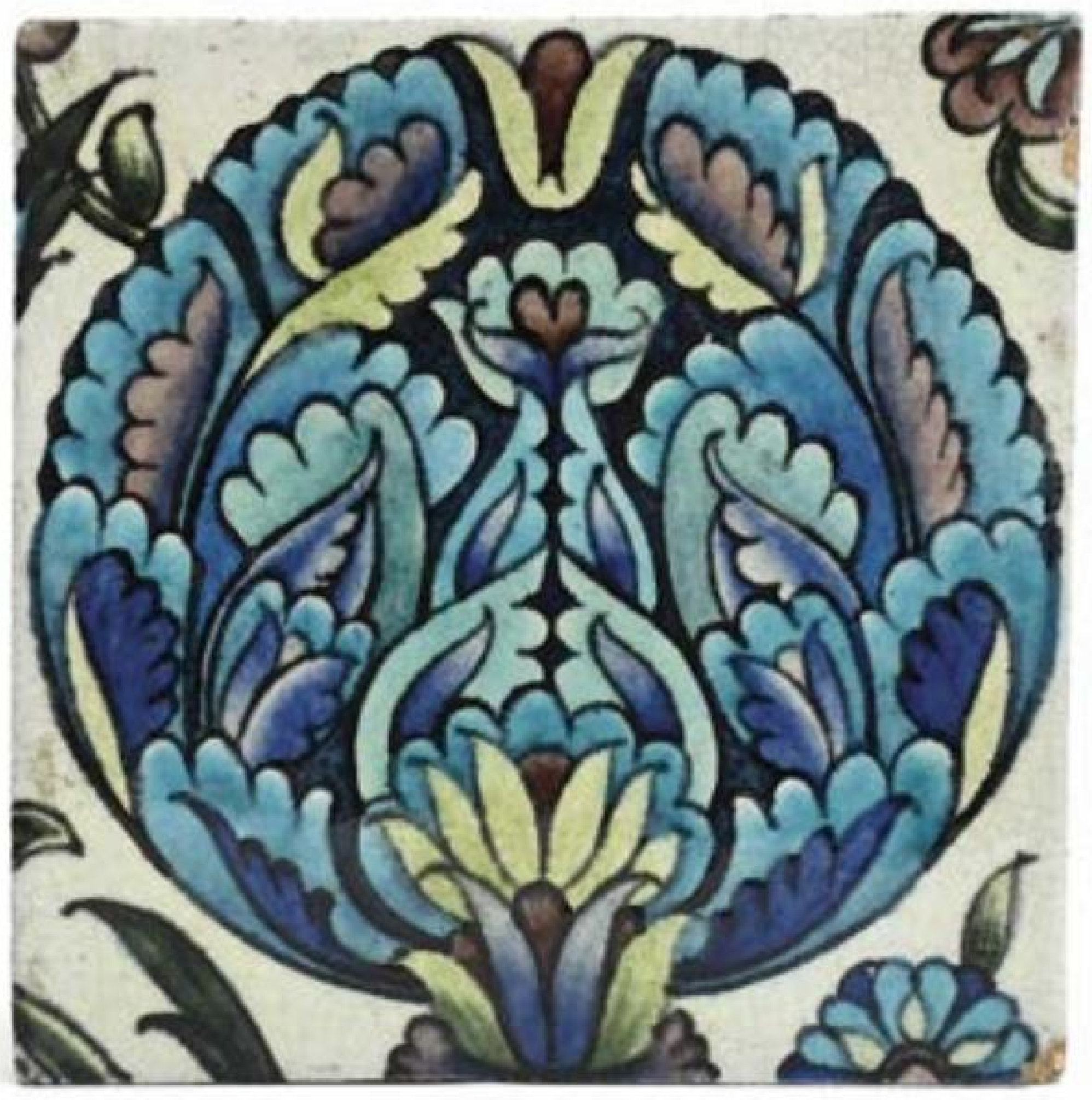


82



83

78. A large William De Morgan Merton Abbey Period *Persian* tile, painted with a carnation in aubergine, blue and green on a white ground, *impressed factory mark,* 25cm. square

79. A William De Morgan Merton Abbey *Moffat* tile, painted with stylised carnation flowers in aubergine, white and green on a turquoise blue ground, *impressed factory mark,* 15cm. square

Provenance
Jon Catleugh
Private collection.

Literature
Martin Greenwood *The Designs of William De Morgan*, Richard Dennis, page 137 catalogue number 683 for the original design illustrated.

Catalogue notes
This tile was part of the important collection of William De Morgan tiles put together by Jon and Kate Catleugh. Jon and Kate were both passionate and serious collectors and Jon always said that without William Morris there would have been no Arts and Crafts Movement and without that, no William De Morgan, of which he was absolutely right. But without Jon and Kates passion and determination William De Morgan would not be the key figure in the movement/history as he is today.
Christopher Stolbert Robinson.

80. A William De Morgan Sands End Pottery tile, from a panel, painted with radiating flower stems in green, aubergine and yellow on a white ground, *impressed factory mark,* 15.5cm. square

Provenance
Private collection.

81. A William De Morgan Merton Abbey *Marlborough* tile, painted with a single flower stem amidst foliage, in shades of yellow, green and ochre, *impressed factory mark,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.

82. A William De Morgan Iles Passenger *Persian* tile, painted with radiating stylised carnation flowers in blue, aubergine and green on a white ground, *impressed DIP mark,* 15.5cm. square

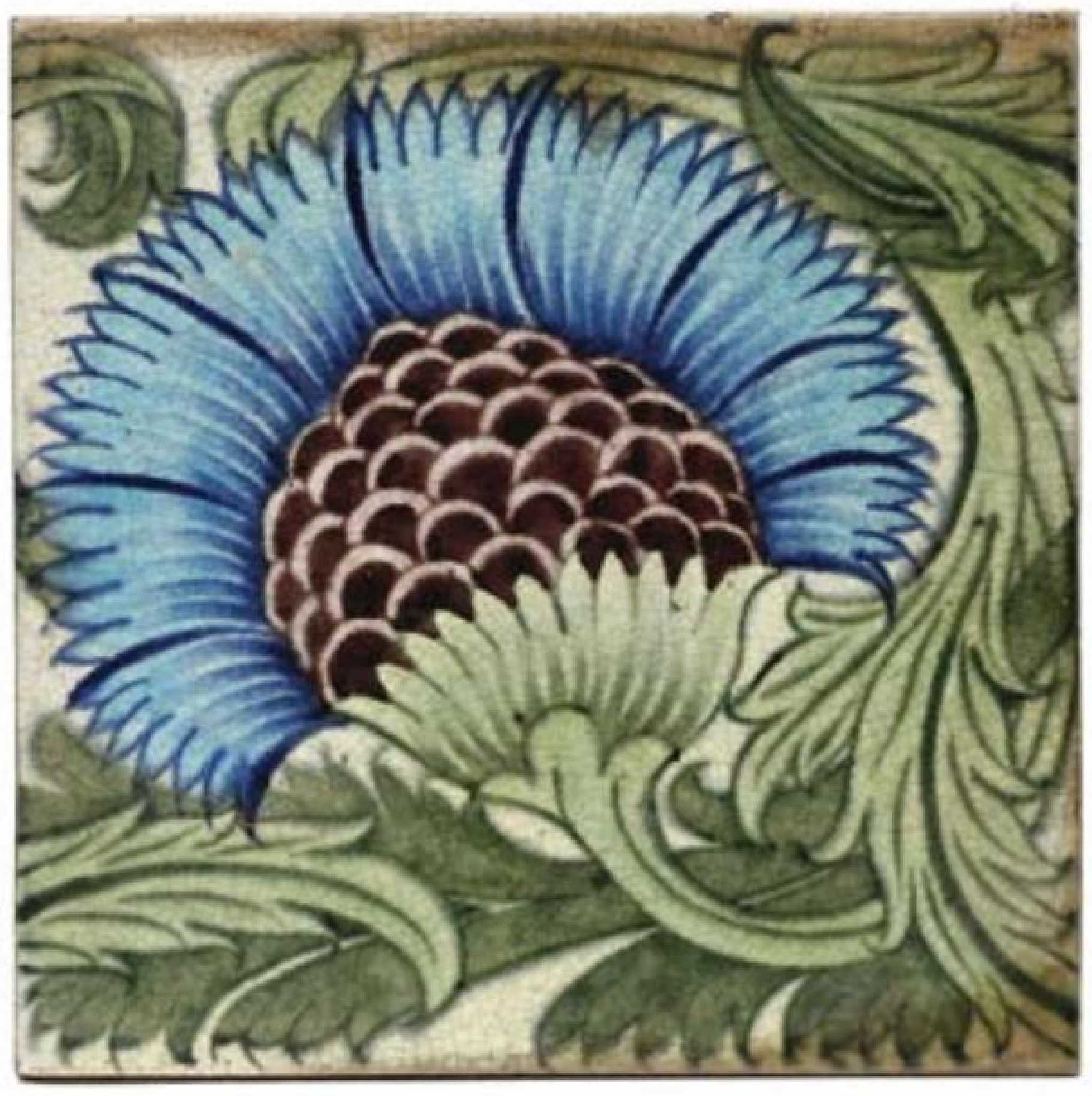
Provenance
Private collection.

Catalogue notes
In 1898 William De Morgan dissolved his partnership with the architect Halsey Ricardo and started a new partnership with Charles & Fred Passenger and Frank Iles.

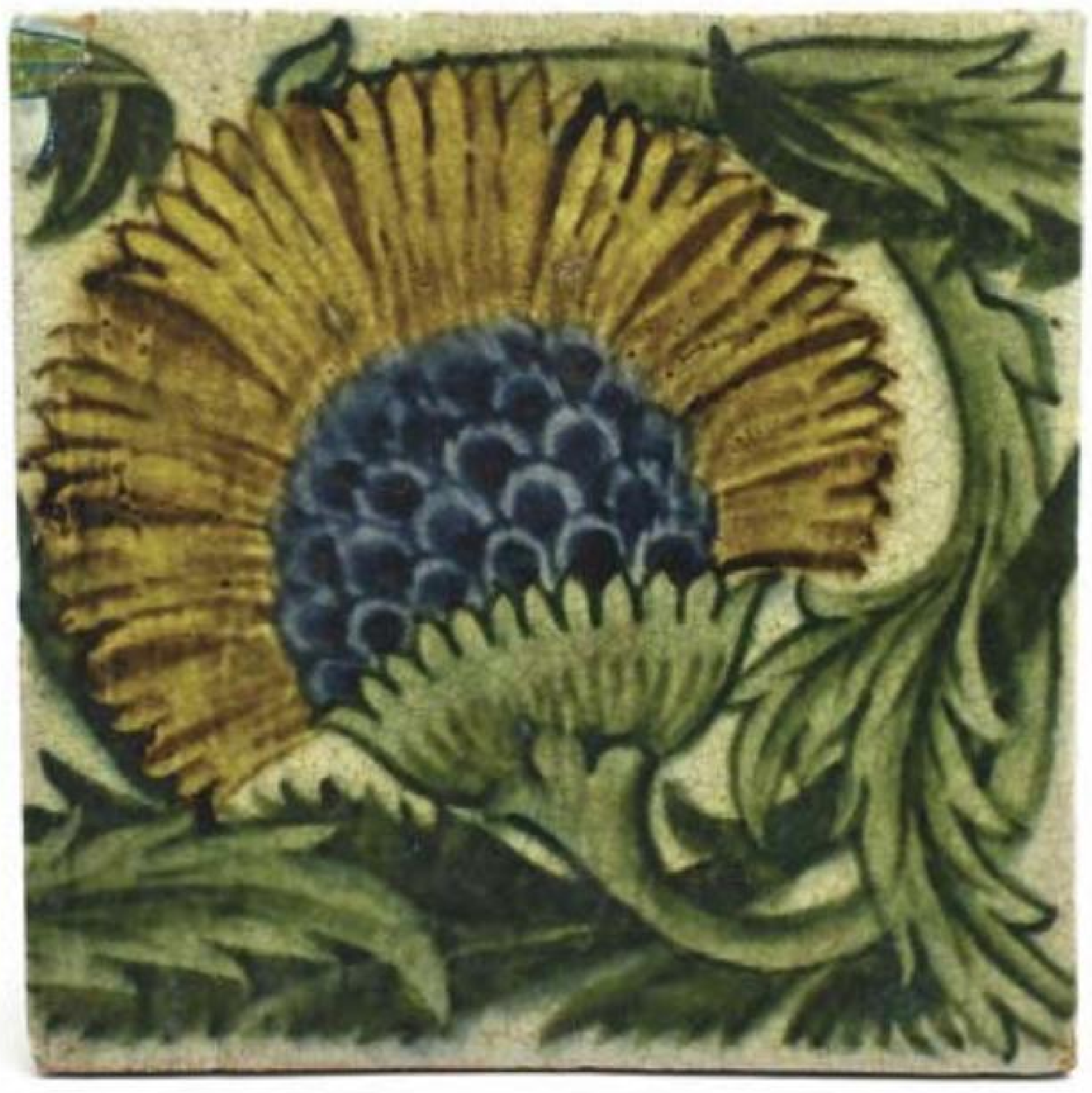
83. A William De Morgan Sands End Pottery *Persian* tile, painted with a large round flower head in blue, turquoise, green and aubergine on a white ground, *impressed factory marks,* 15.5cm. square

Provenance
Private collection.

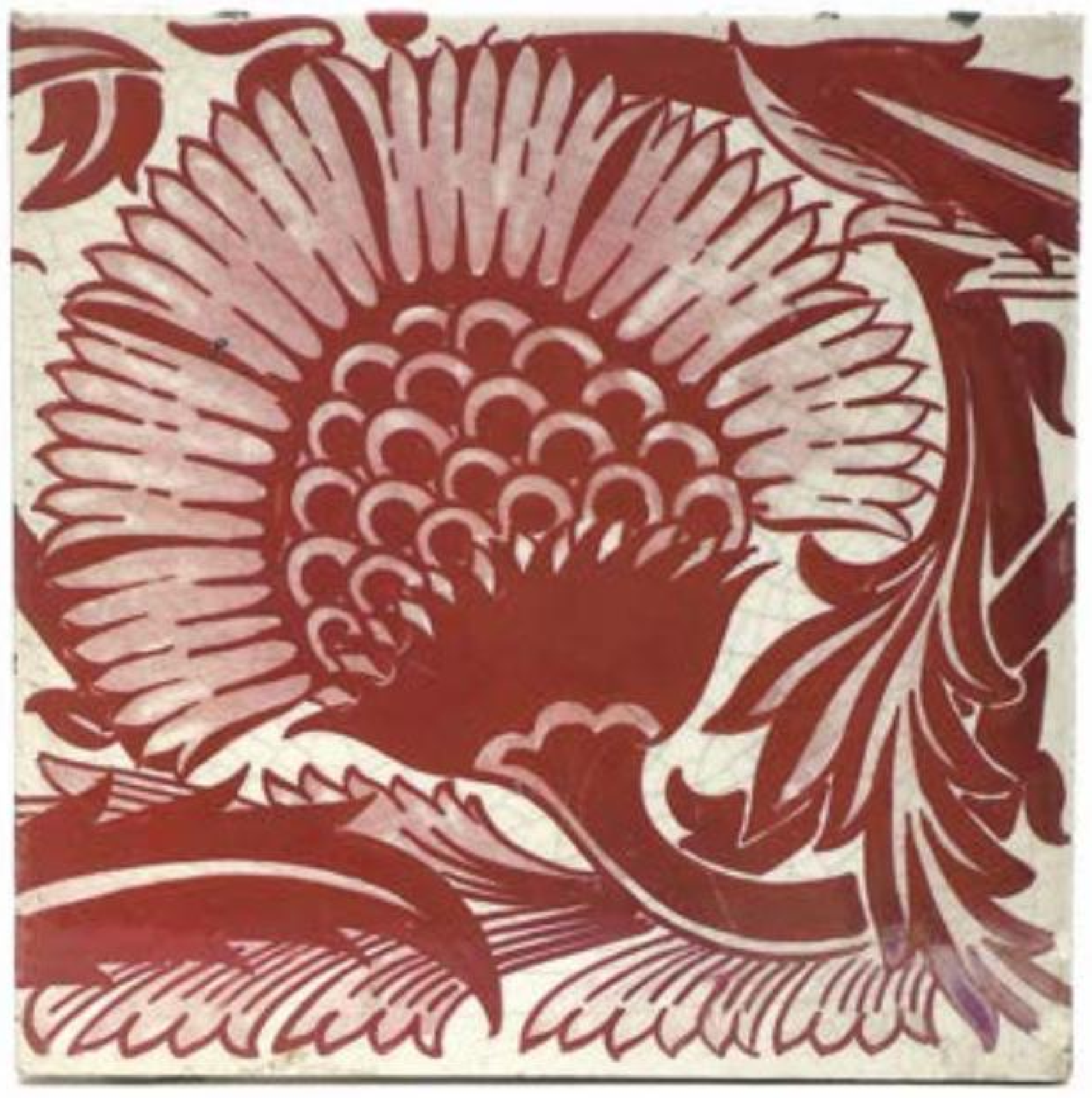
Literature
Tiles by William De Morgan the Jon Catleugh Collection, Haslam & Whiteway, 2010, page 89 figure 291 for this tile design illustrated in a two tile panel.



84



85



86

84. A William De Morgan Sands End Pottery *BBB* tile, painted in shades of blue, aubergine and green on a white ground, 16cm. square

Provenance
Arts and Crafts, Woolley and Wallis 18th June 2014 lot 67.
Private collection.

Literature
Martin Greenwood *The Designs of William De Morgan* T Richard Dennis Publications, page 135 plate 682 for the BBB original design illustrated.

85. A William De Morgan Chelsea Period *BBB* tile, painted with a flower head in yellow, aubergine, blue and green on a white ground, *impressed factory mark,*15.5cm. square

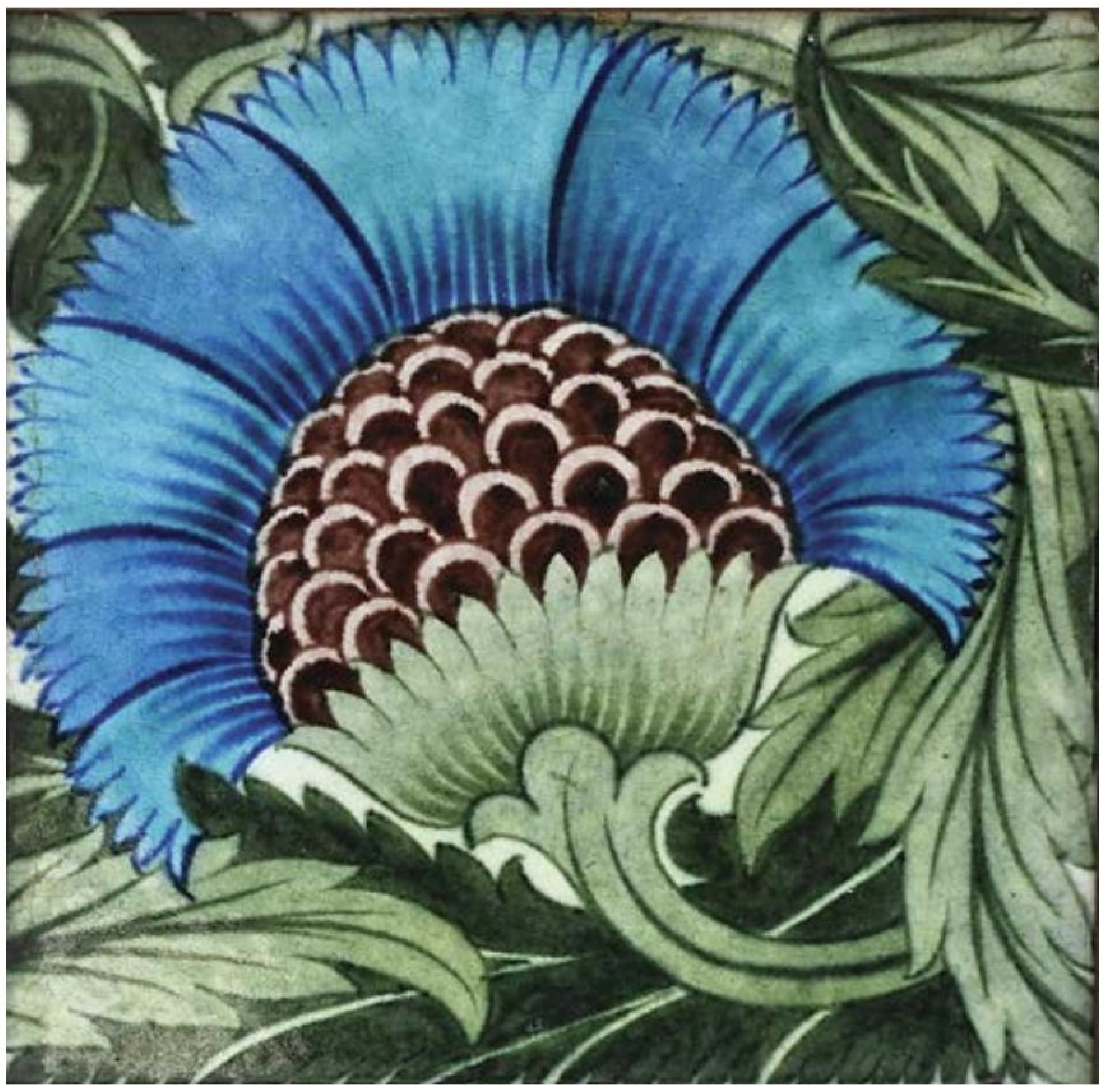
Provenance
Richard & Hilary Myers.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 135 figure 682 for the original design.

86. A William De Morgan *BBB* tile, probably Wedgwood blank, painted with a stylised flower in red lustre on a white ground, *unsigned,* 15.5cm. square

Provenance
Richard and Hilary Myers.

Literature
Tiles by William De Morgan the Jon Catleugh Collection, Haslam & Whiteway, page 54 catalogue no.204 for a run of four comparable tiles.



87

87. A large William De Morgan *BBB* tile, painted with a large stylised Persian flower motif in blue, green and aubergine on a white ground, 20cm. square

Provenance
The Collection of Richard Dennis OBE.

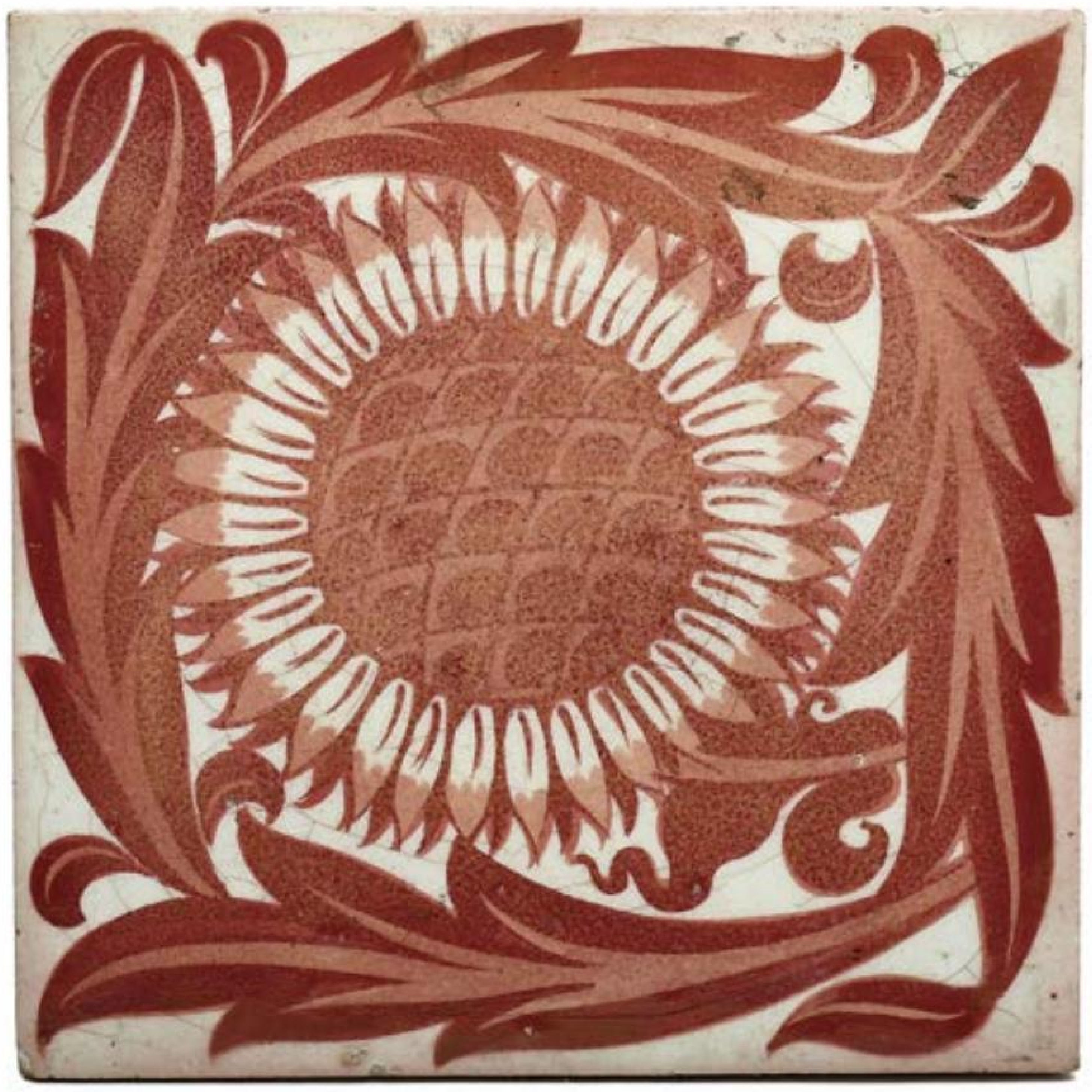
Catalogue notes
This tile design was called BBB as it was used by Barnard, Bishop & Barnard in their fireplaces.

88. A William De Morgan *Sunflower* tile designed by William Morris, painted in ruby lustre on a white ground, unsigned, paper exhibition label, 15.5cm. square

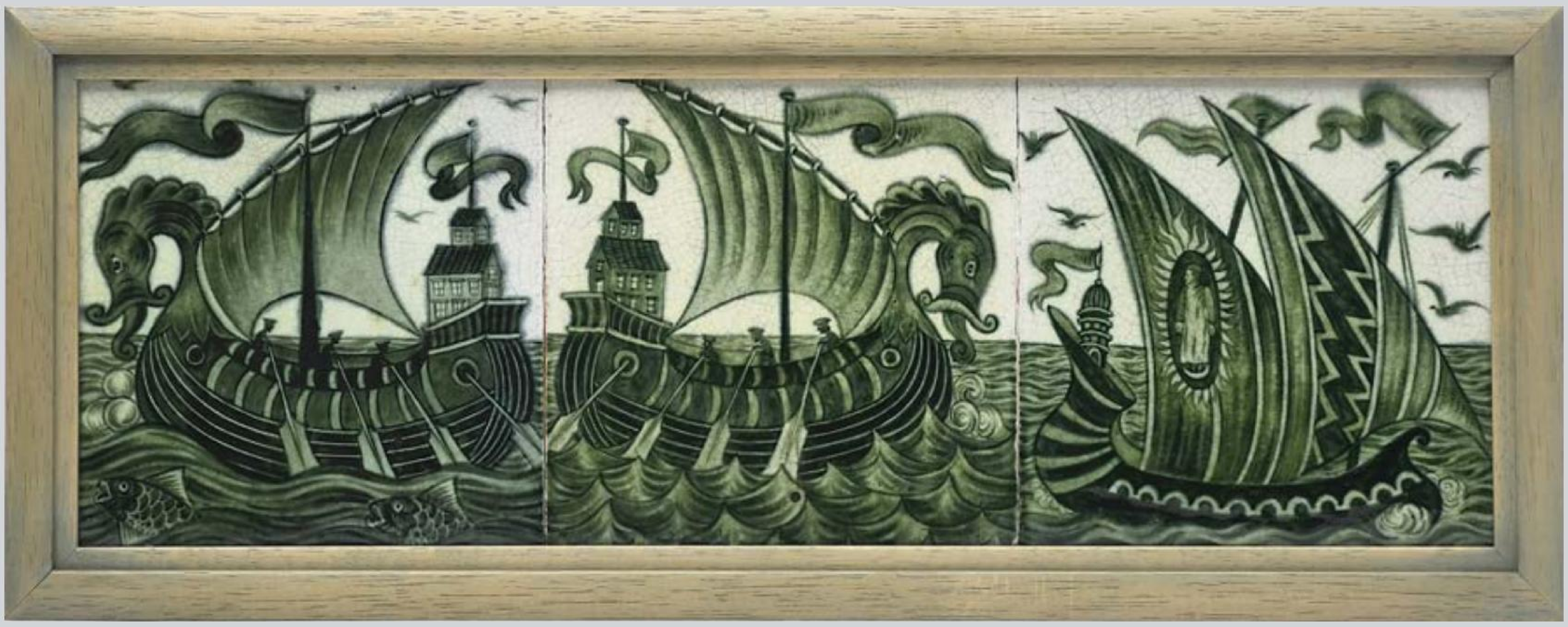
Provenance
Richard and Hilary Myers.

Literature
Richard and Hilary Myers, *William Morris Tiles,* Richard Dennis Publications, page 104 figure 163 and 164 two examples of this design illustrated.

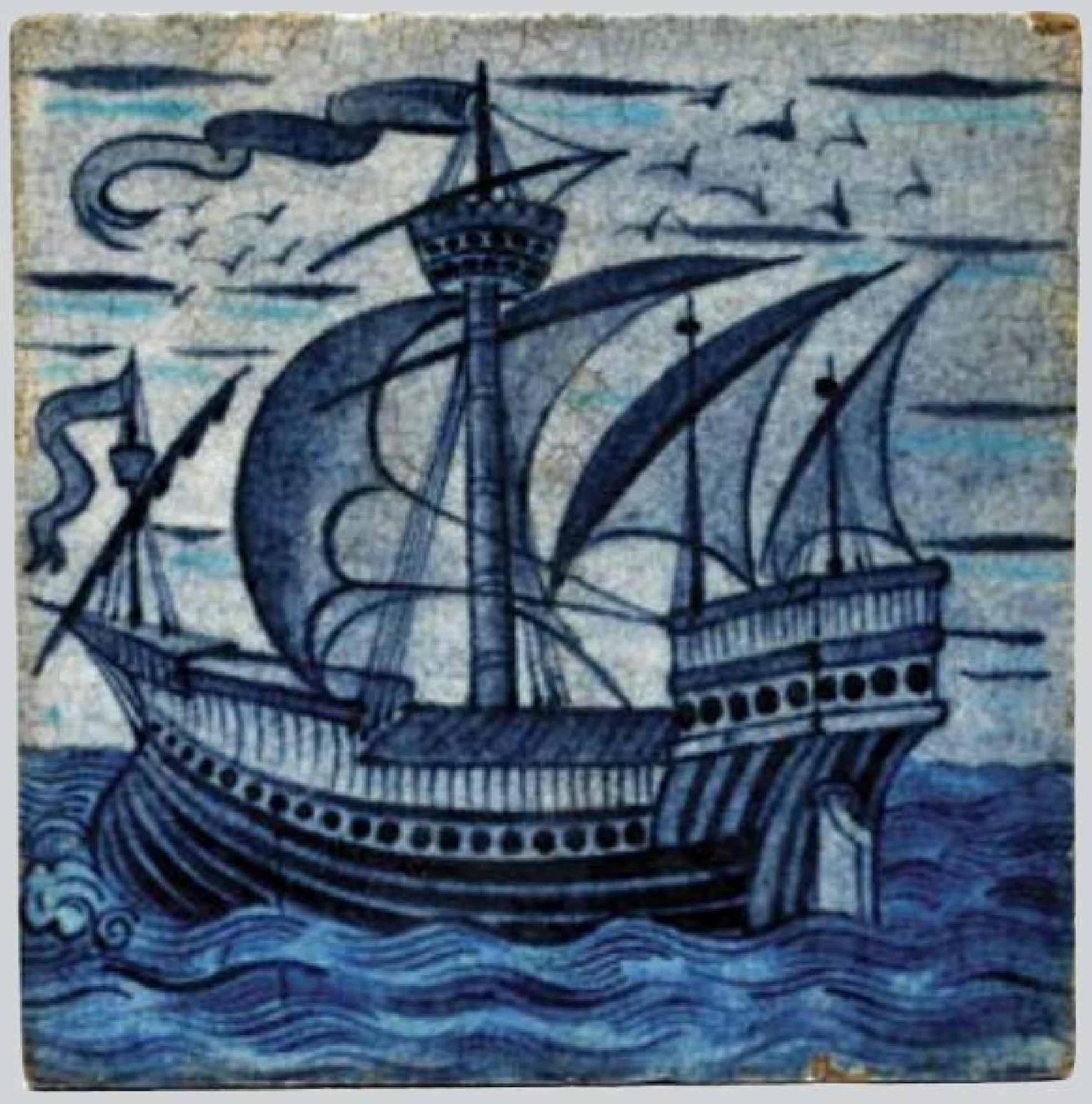
Exhibited
Morris & Company Tiles, exhibition at William Morris Gallery, 14th September 1996 - 5th January 1997, exhibit no.105.



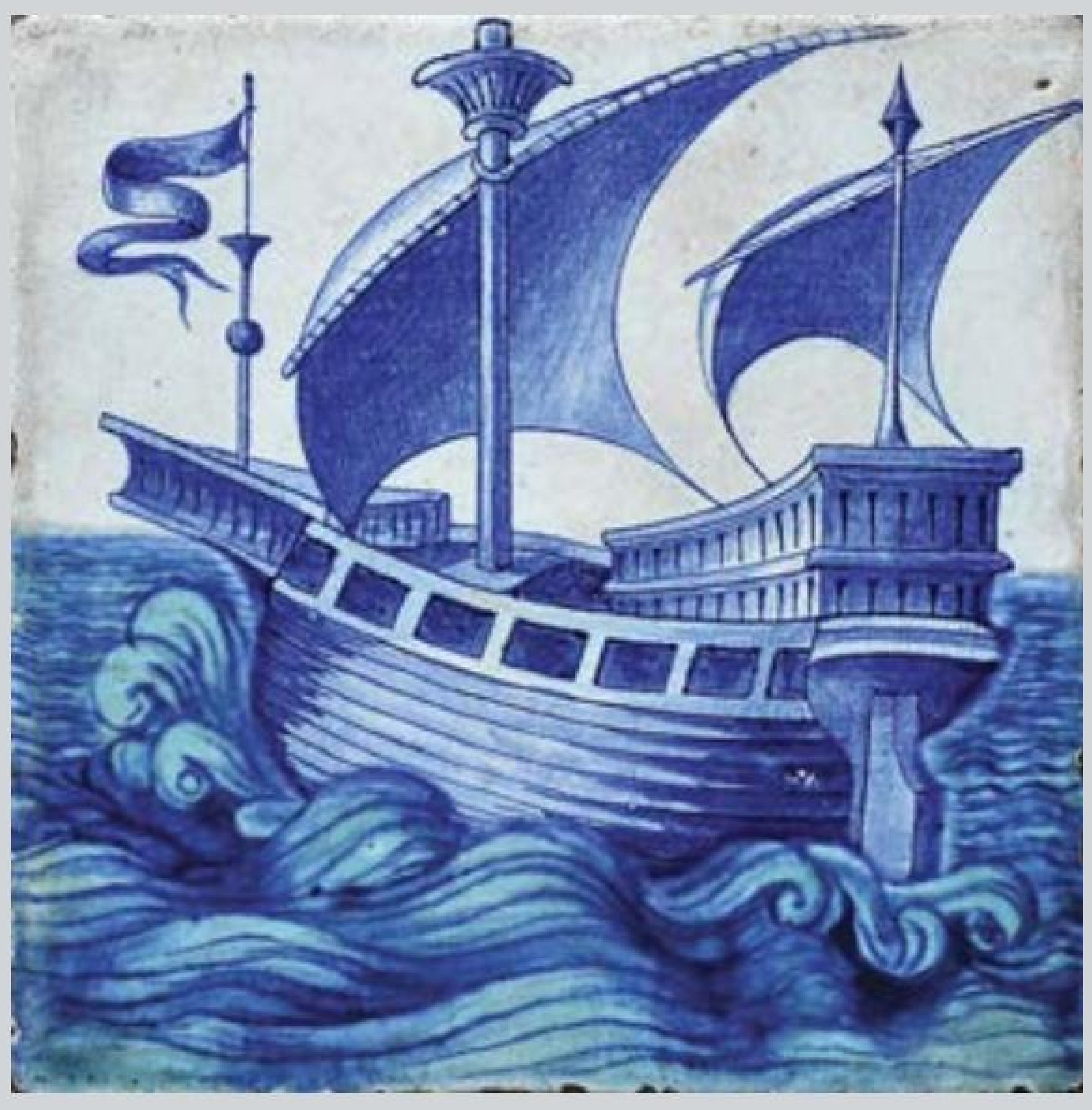
88



90



89



91

89. A William De Morgan Merton Abbey *Galleon* tile, painted with a ship in full sail on a calm sea, in shades of blue and turquoise on a white ground, *impressed factory mark,* 15.5cm. square

90. Three William De Morgan Sand's End Pottery *Galleon* tiles, each painted in shades of green on a cream ground, framed, *impressed factory marks,* 15cm. square, 50 x 19.5cm. (frame)

Provenance
Alan and Sondra Gotlieb Collection.

91. A William De Morgan Chelsea Period *Galleon* tile, on Dutch Blank, painted in blue and turquoise on a white ground, *unmarked,* 15cm. square

92. A William De Morgan Sand's End Pottery *Galleon* tile, painted at full sail with two dolphin swimming in the foreground, in shades of blue on a white ground, *impressed factory mark,* 15.5cm. square

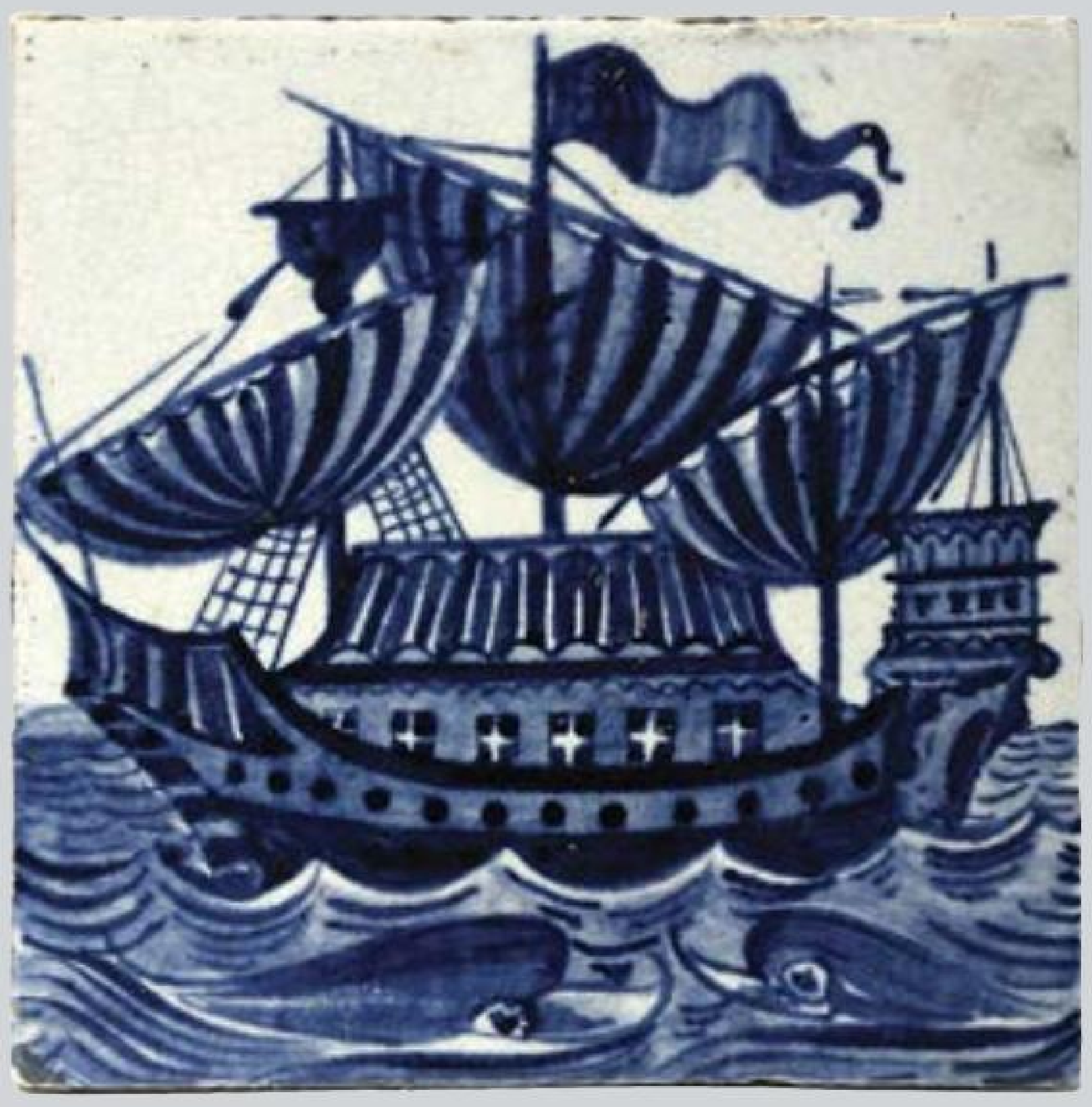
Provenance
Alan and Sondra Gotlieb Collection.

93. A William De Morgan Sand's End Pottery *Galleon* tile, painted with a galleon at full sail on a calm sea, two dolphin swimming in the foreground, in shades of blue on a white ground, *impressed factory mark,* 15.5cm. square

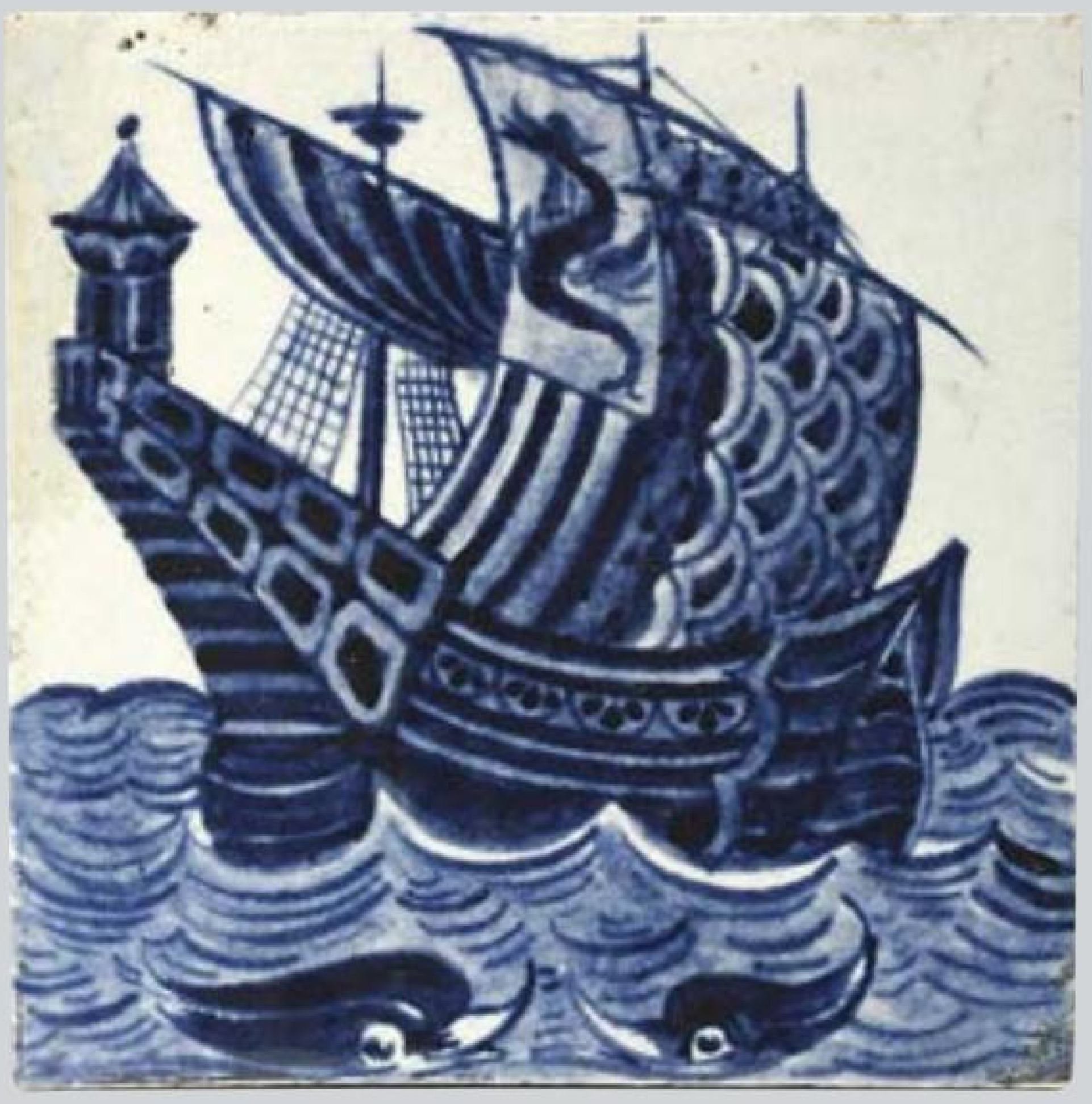
Provenance
Alan and Sondra Gotlieb Collection.

94. A William De Morgan Sand's End Pottery *Galleon* tile, painted with a galleon at full sail, a dolphin swimming in the foreground, in shades of blue on a white ground, *impressed factory mark,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.



92



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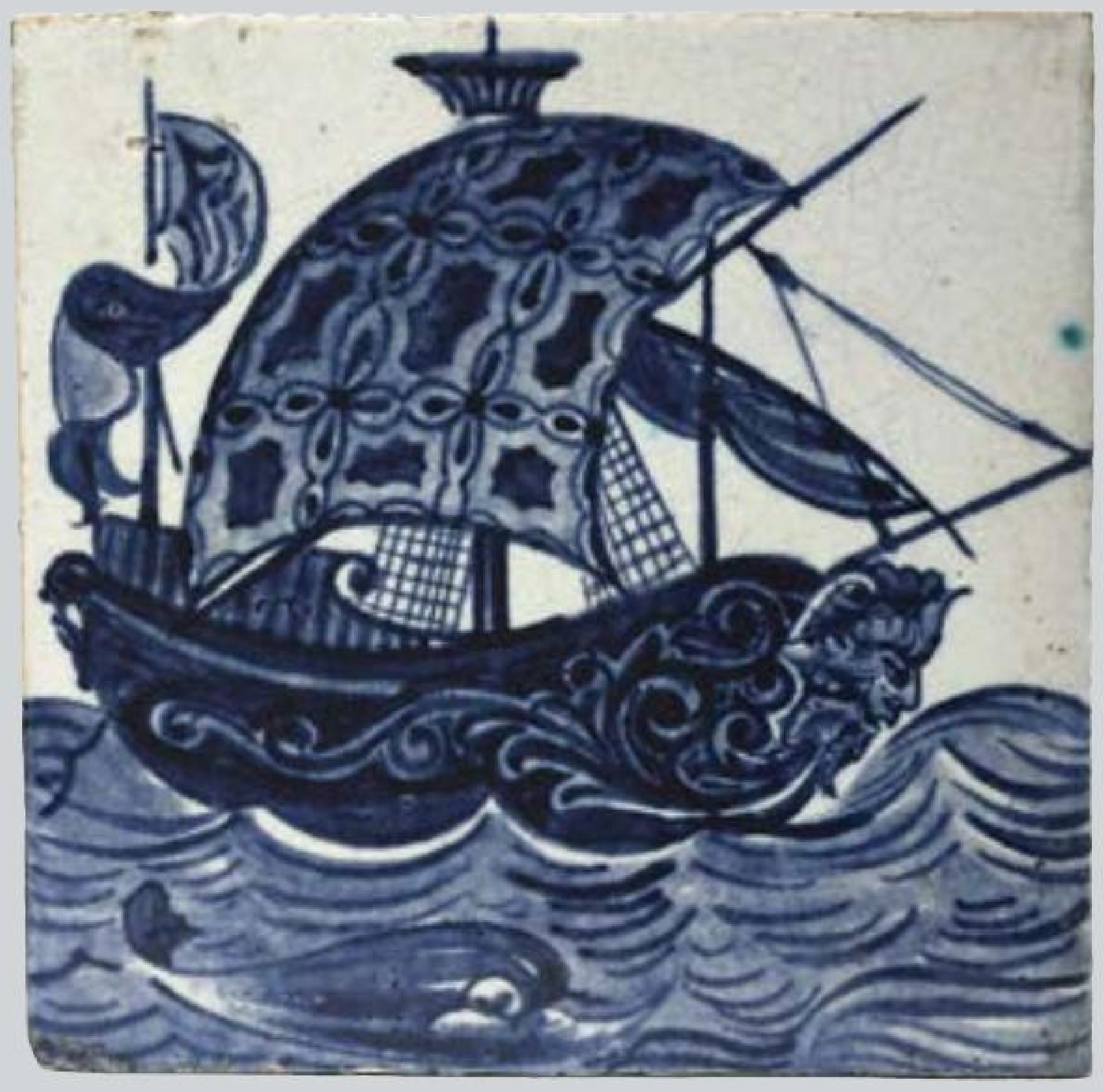
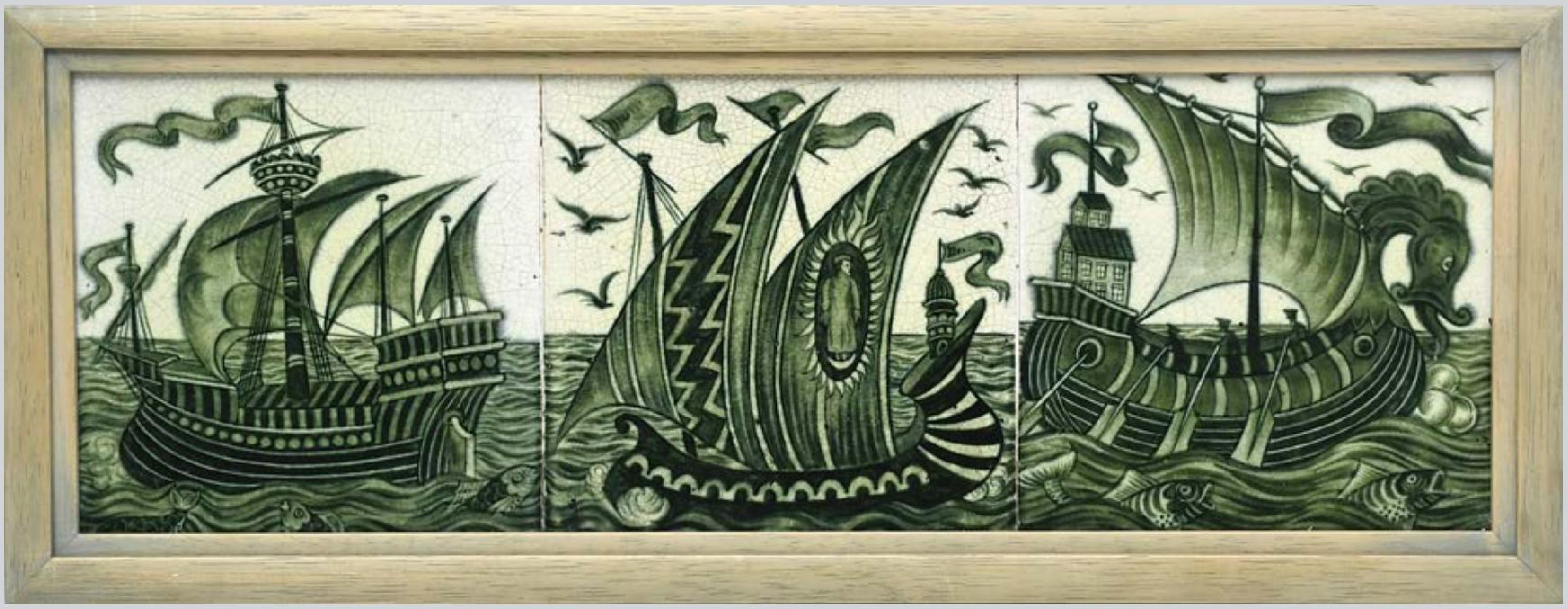


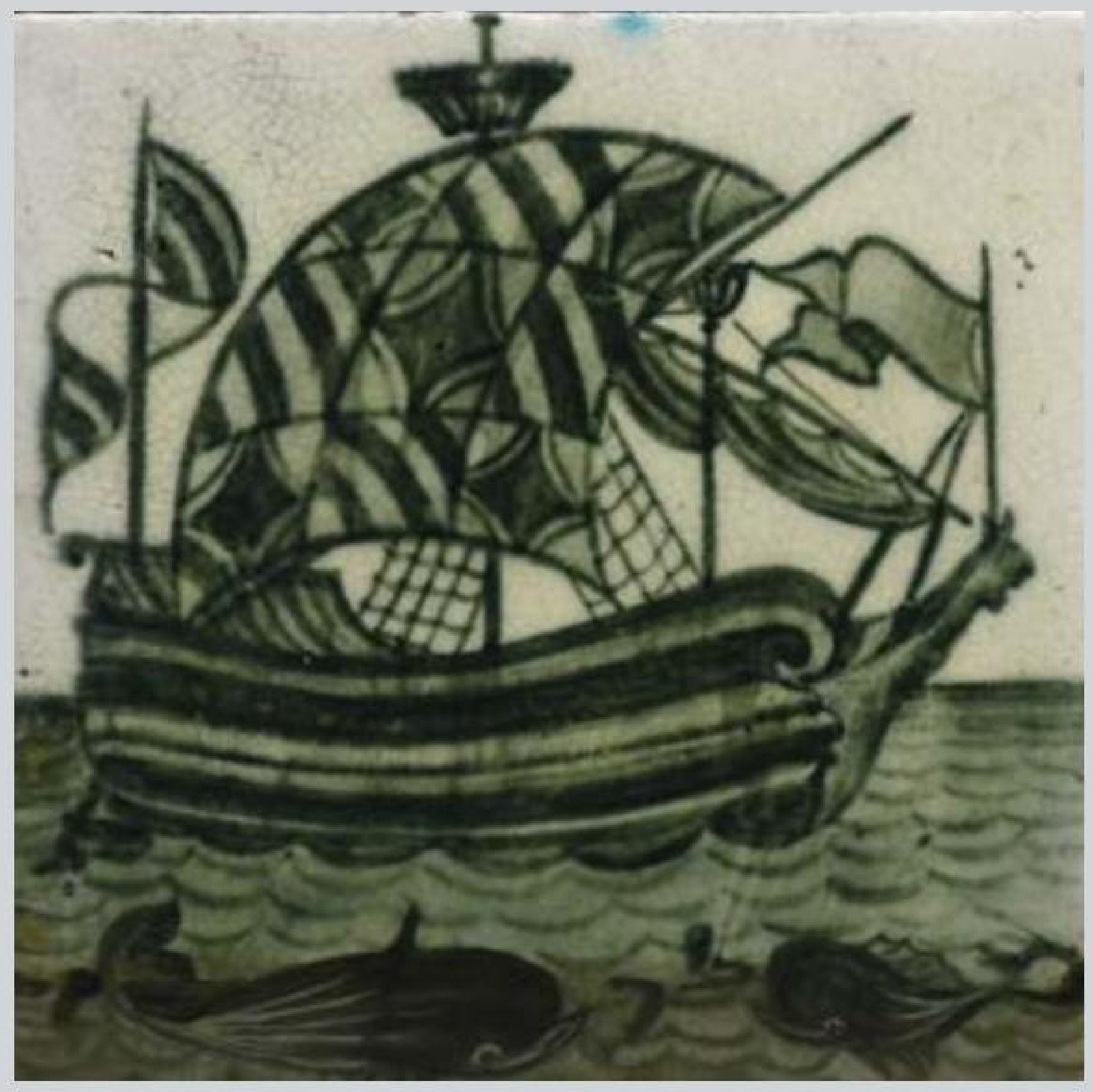
94



95

95. Three early William De Morgan Sand's End Pottery *Galleon* tiles, each painted in green on a white ground, comprising; central Pilgrim's Galleon sailing on a calm sea, flanked by two sailing boats on calm sea with large fish, framed, *impressed factory marks,* 15cm. square (each tile), 50 x 19.5cm.

Provenance
Alan and Sondra Gotlieb Collection.

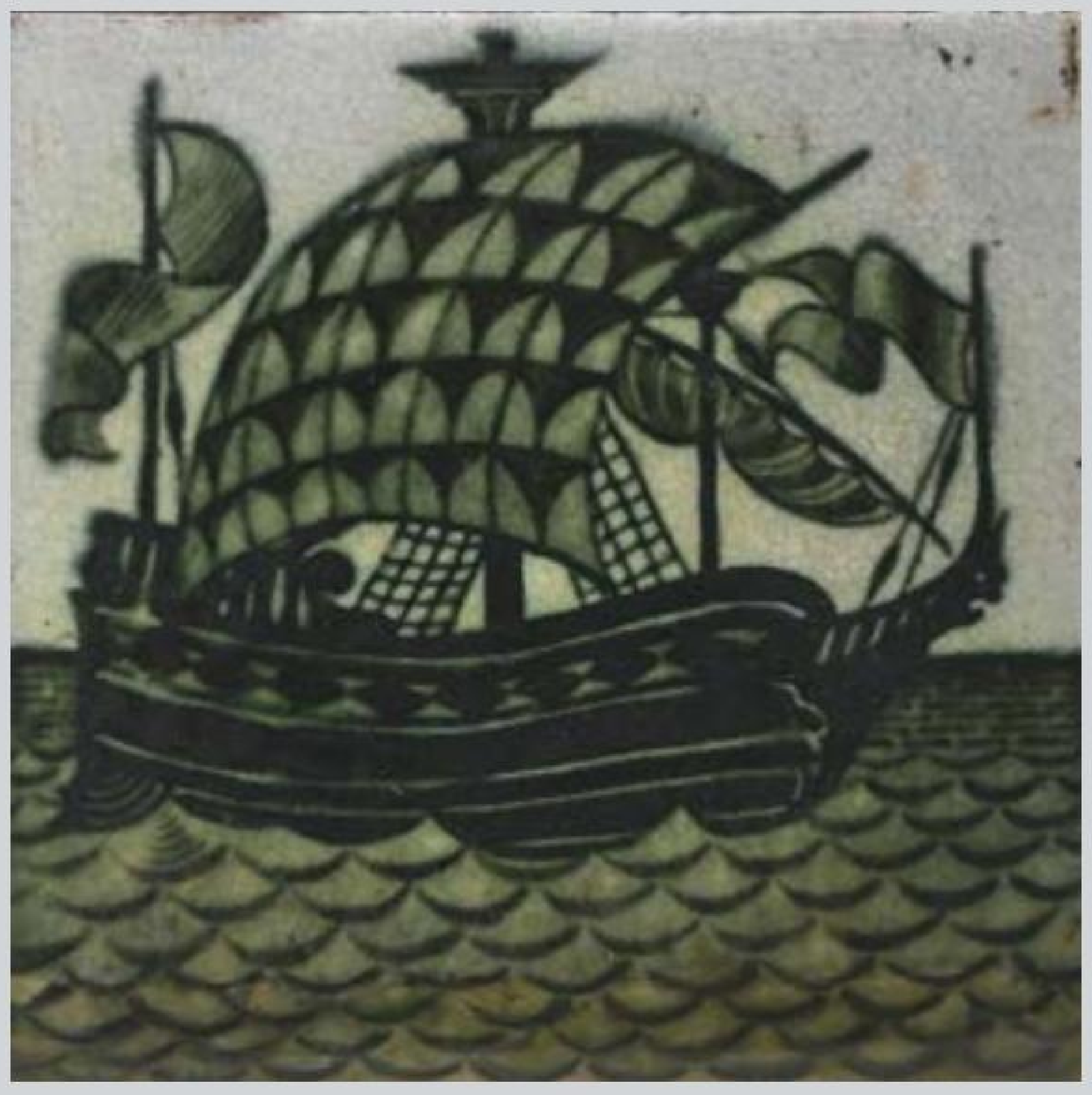


96

96. A William De Morgan Sands End Pottery Galleon tile, painted in green on a white ground, with a ship at full sail, two dolphin swimming before *impressed mark, professional restoration to base rim,* 15.5cm. square

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis Publications, page 168 fig 609-612 for a comparable example (glazed in blue), illustrated.

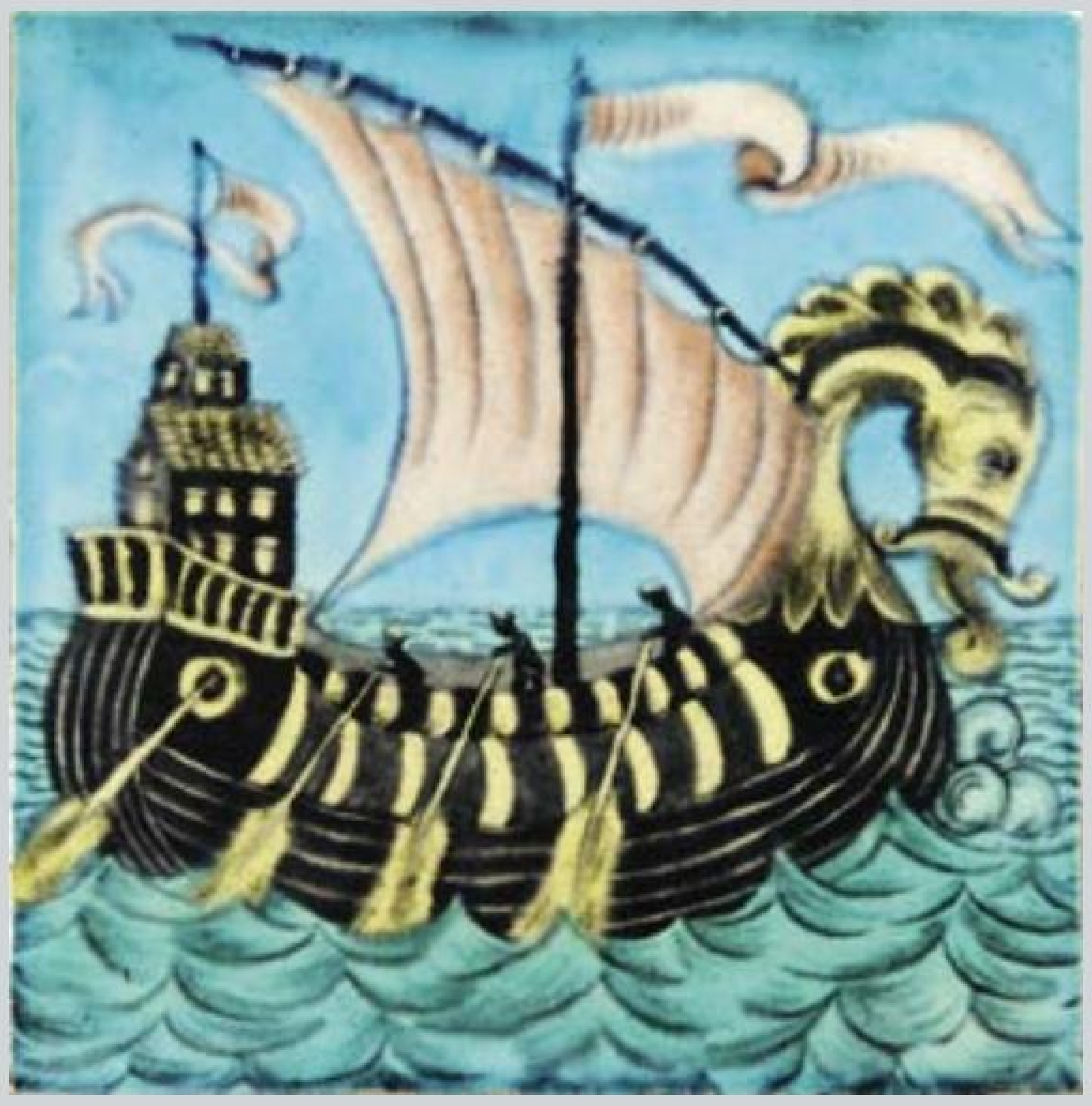
Provenance
Private collection.



97

97. A William De Morgan Late Fulham Period Galleon tile, painted in green on a white ground, with a ship at full sail on a calm sea, *impressed mark,*15.5cm. square

Provenance
Private collection.

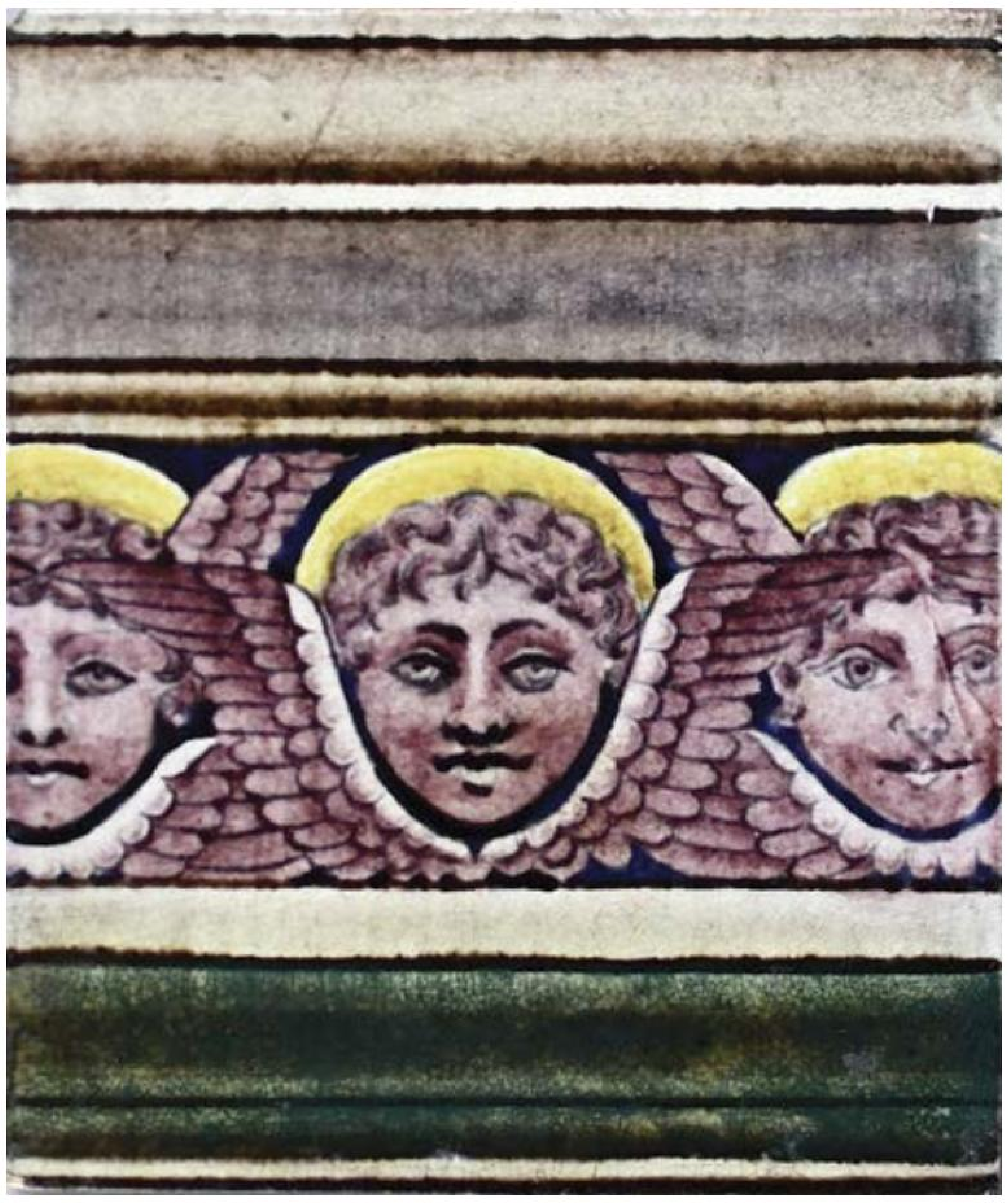


98

98. A William De Morgan Fulham Period *Galleon* tile, pattern no.82, painted in shades of aubergine, yellow, blue and green, *impressed factory mark,* 15cm. square

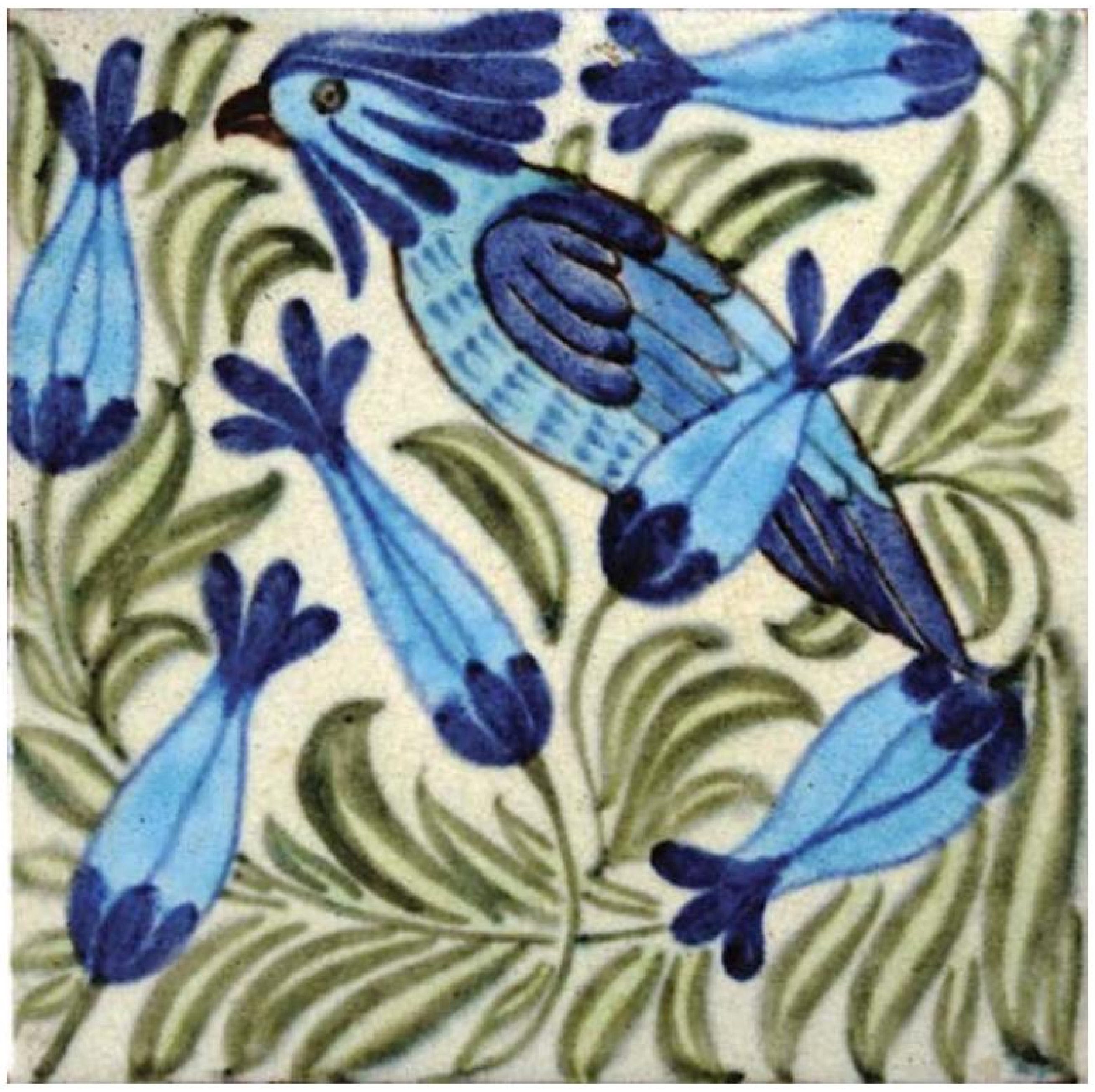
Literature
Rob Higgins & Christopher Stolbert Robinson, *William De Morgan Arts and Crafts Potter,* Shire Library, page 39 for this tile design

Catalogue notes
The original set of galleon designs from the 1870s continued to be used in the the 1890s though supplemented with a series of new designs.



99

99. A William De Morgan Chelsea Period *frieze* tile, painted with cherub faces in aubergine, yellow and green on a white ground, *impressed factory mark,* 20 x 16cm.



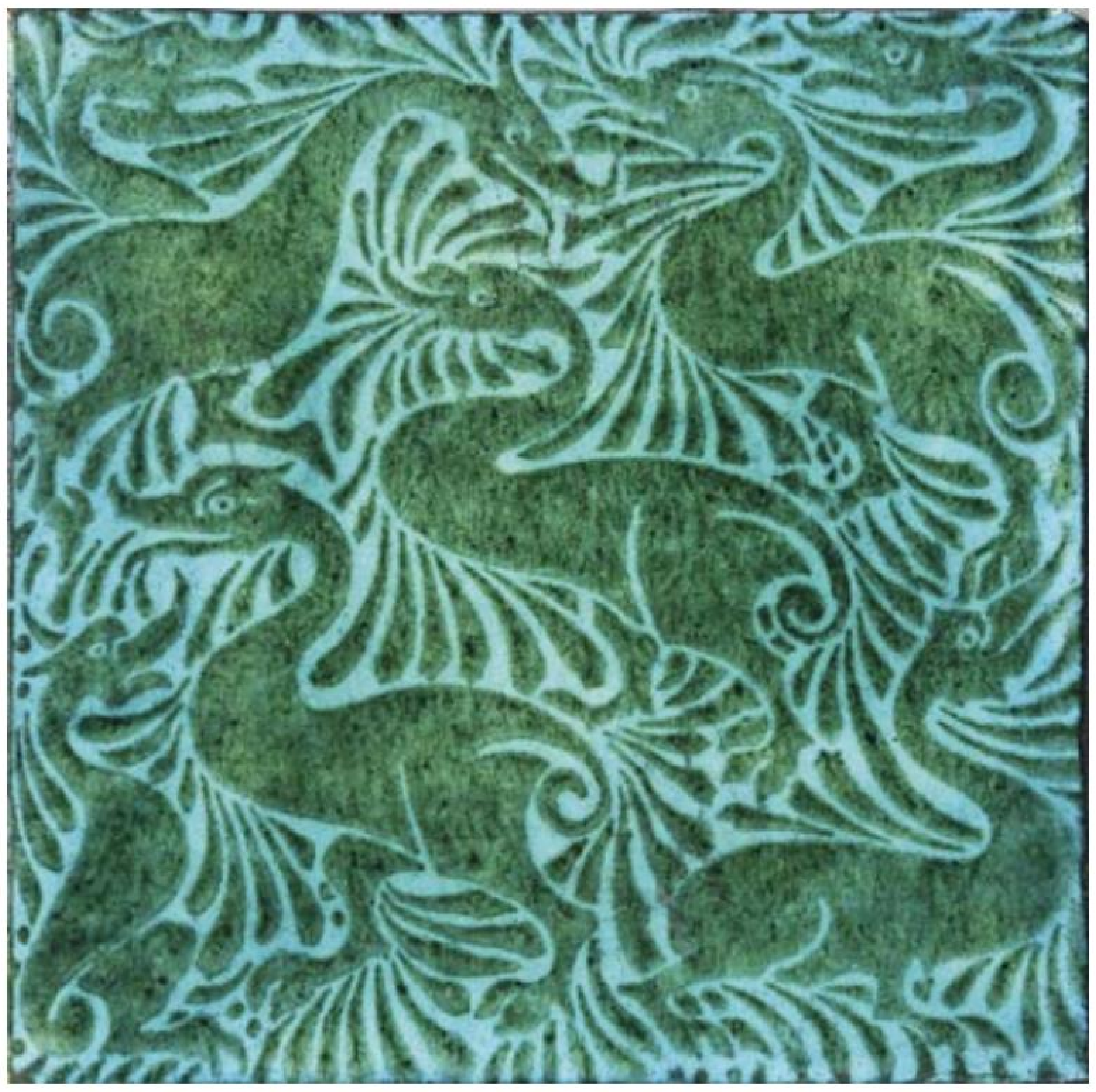
100

100. A William De Morgan Chelsea Period Cockatoo tile, on architectural blank, painted in shades of blue, turquoise and green on a white ground, unmarked, 15cm. square

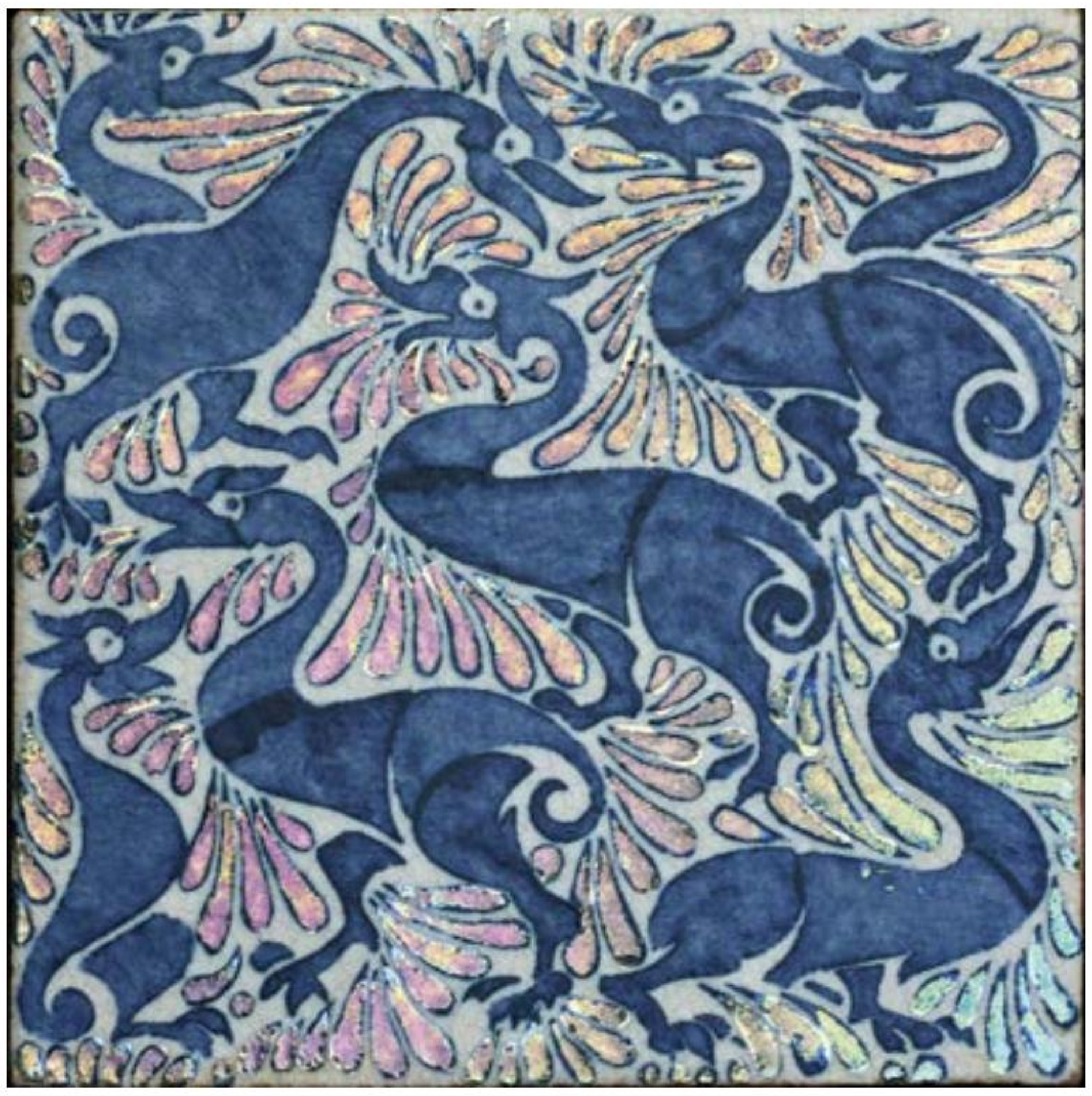
Literature
Rob Higgins & Christopher Stolbert Robinson, *William De Morgan Arts and Crafts Potter,* Shire Library, page 63 for this tile illustrated.

101. A William De Morgan Fulham Period *Fantastic Ducks* tile, painted in shades of green on a turquoise ground, impressed factory mark, 15cm. square.

102. A William De Morgan Fulham Period *Fantastic Ducks* tile, painted in shades of blue with silver lustre highlights on a white ground, *impressed factory mark,* 15cm. square



101



102

103. A William De Morgan Sand's End Pottery tile, painted with a finch flying past wild flowers, in green, yellow, aubergine and blue on a cream ground, *impressed factory mark,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.

104. A William De Morgan Pottery *Iznik* large tile, painted with a parrot amongst flowers and foliage in blue, green, turquoise and aubergine on a white ground, in wooden frame, *marks concealed by frame,* 19 x 19cm.

Provenance
Private collection.

105. A large William De Morgan Sands End Pottery *Persian* tile, painted with a parrot amongst scrolling foliage in blue, green, aubergine and yellow on a white ground, *impressed factory mark,* 20.5cm. square

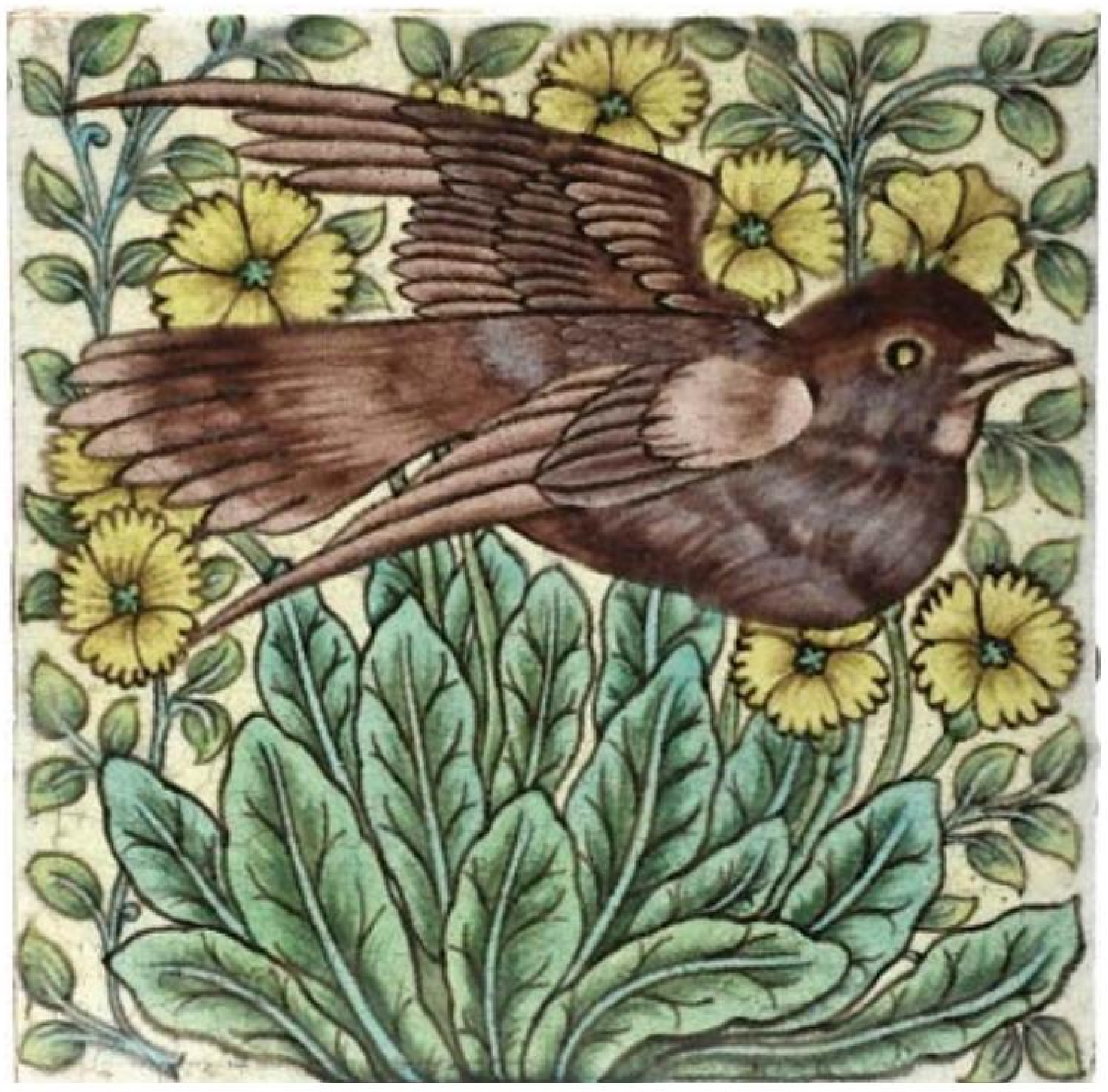
Provenance
Alan and Sondra Gotlieb Collection.
A Private collection of William De Morgan tiles.
Ceramic Design from 1860, Bonhams, 16th March 2011 lot 27.

Literature
Jon Catleugh, *William De Morgan Tiles,* Richard Dennis, page 159 plate 251 for four comparable tiles illustrated.
Tiles by William De Morgan the Jon Catleugh Collection, Haslam & Whiteway, 2010, page 74 catalogue number 268 for a comparable tile illustrated.

106. A large William De Morgan Sands End Pottery *Persian* tile, painted with a parrot amongst scrolling foliage in blue, green, aubergine and yellow on a white ground, *impressed factory mark,* 20.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.
A Private collection of William De Morgan tiles.
Ceramic Design from 1860, Bonhams, 16th March 2011 lot 30.

Literature
Jon Catleugh, *William De Morgan Tiles,* Richard Dennis, page 159 plate 251 for four comparable tiles illustrated.
Tiles by William De Morgan the Jon Catleugh Collection, Haslam & Whiteway, 2010, page 74 catalogue number 268 for a comparable tile illustrated.



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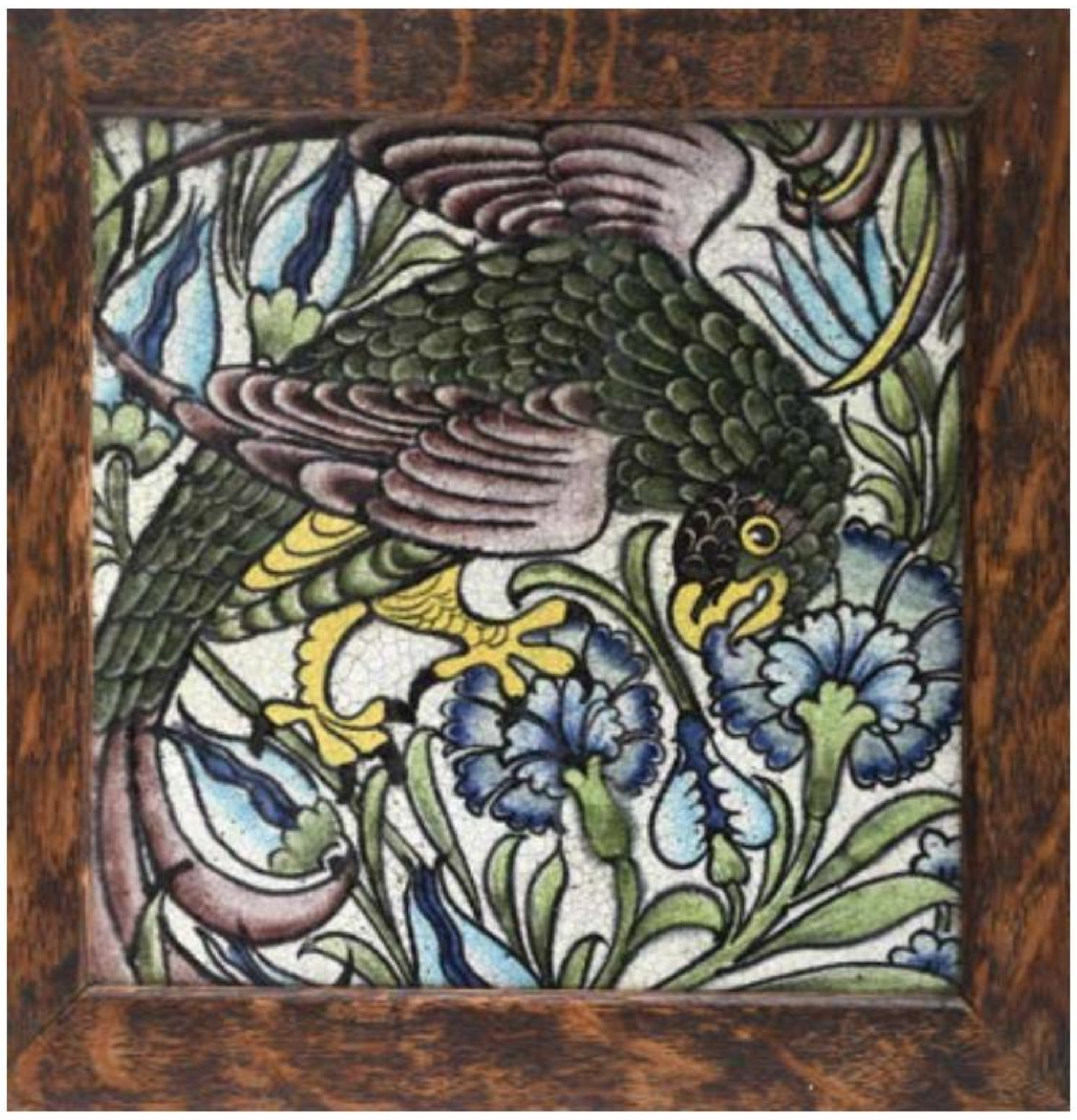

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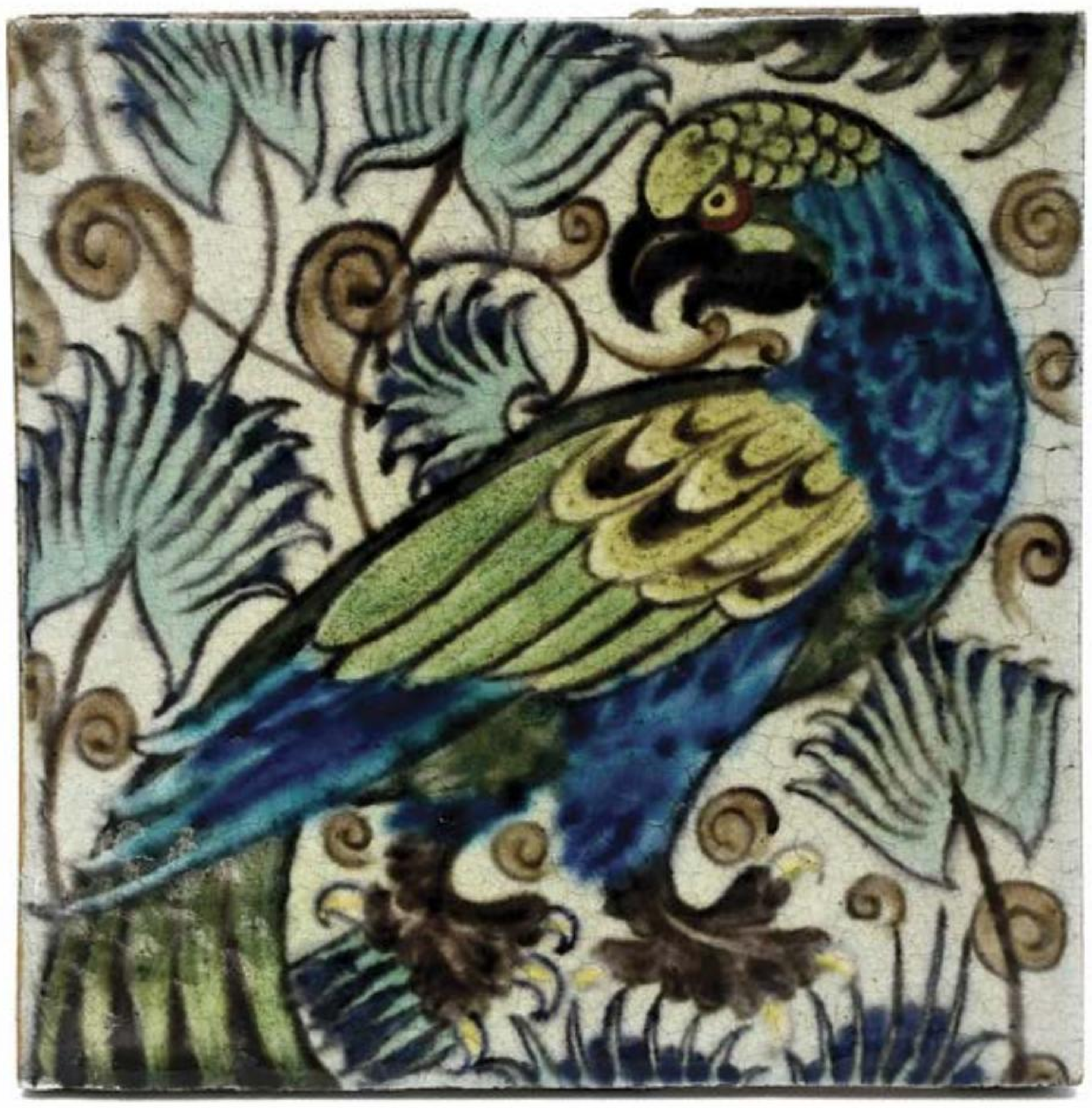

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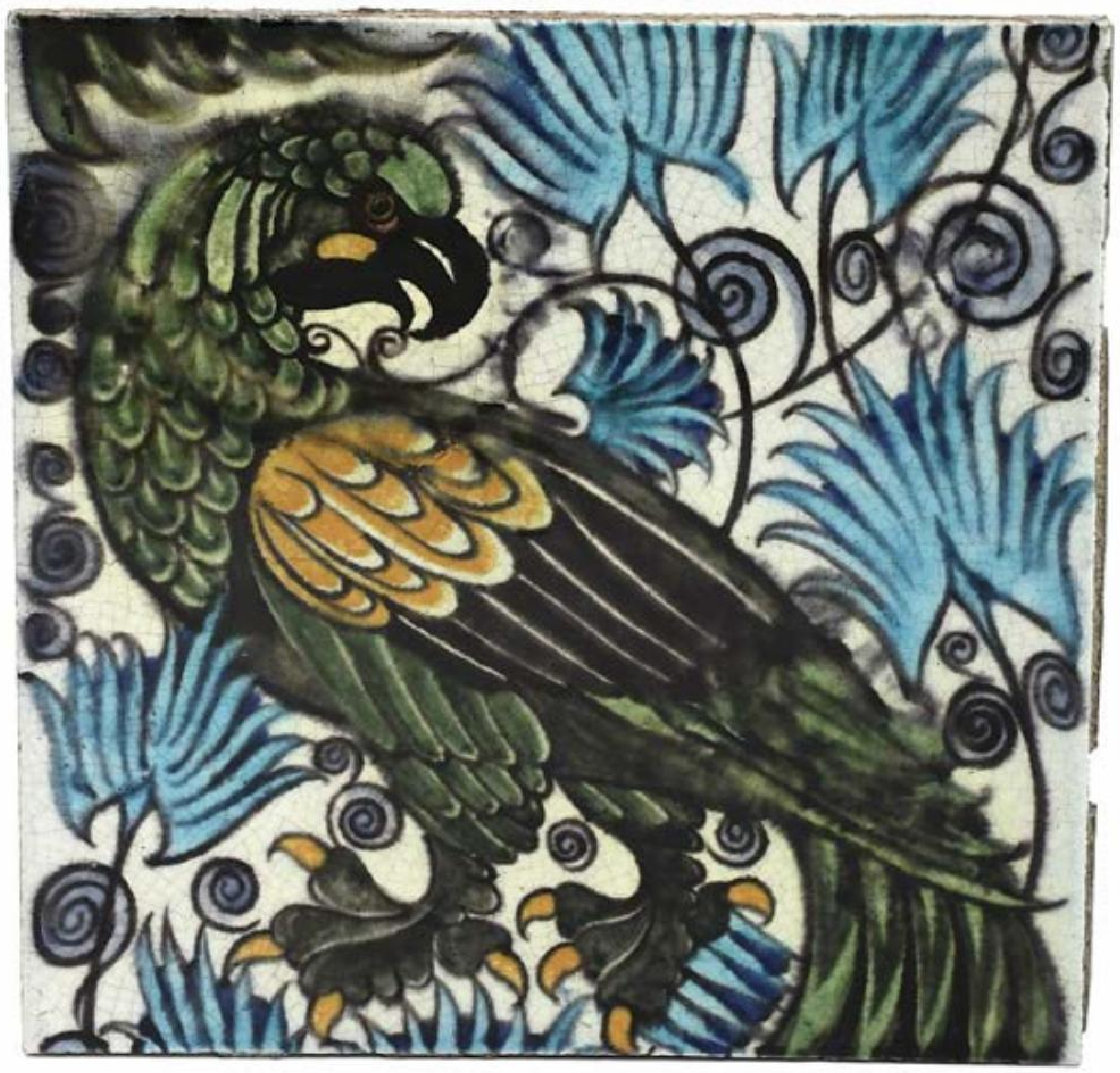

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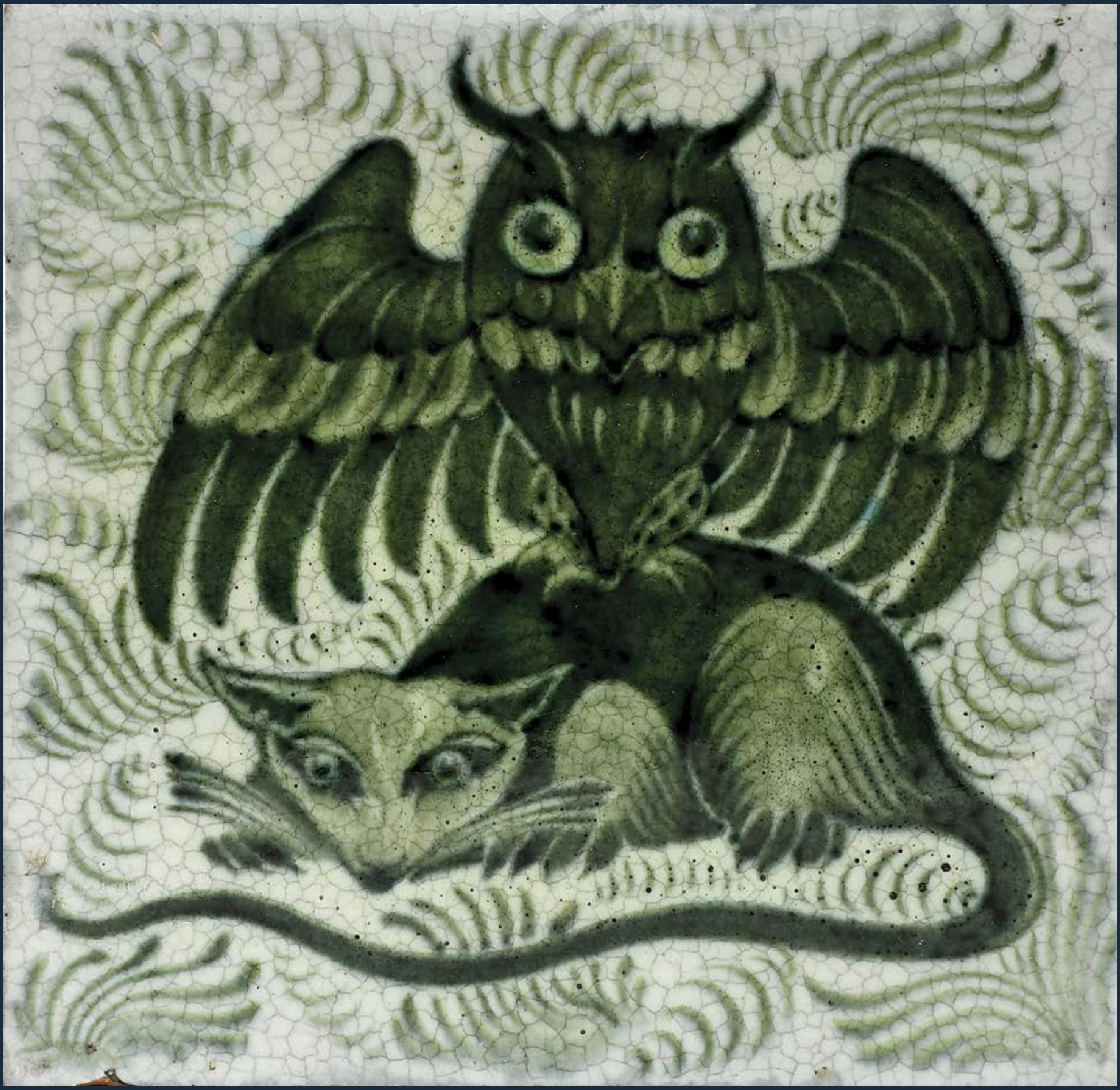
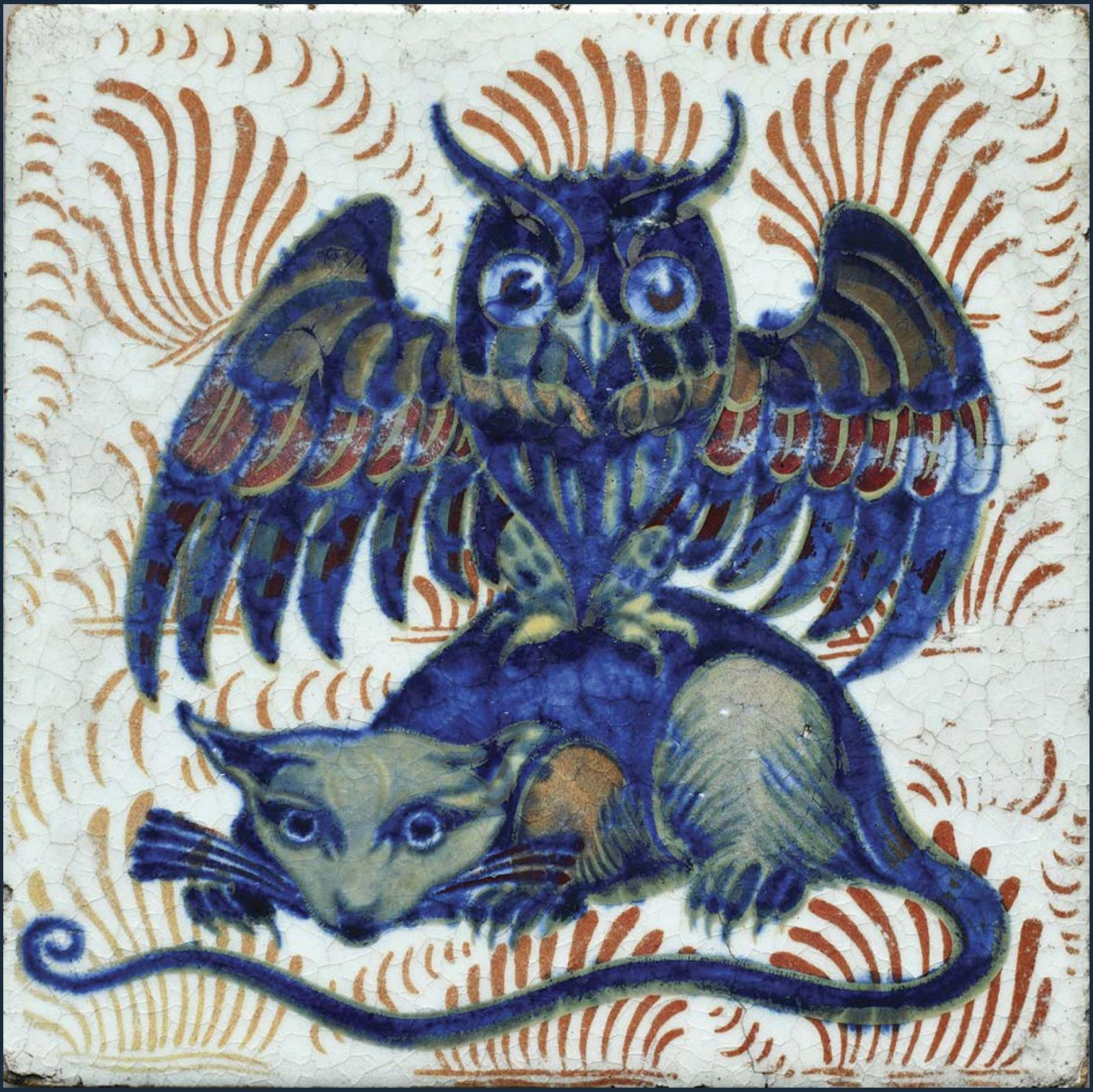


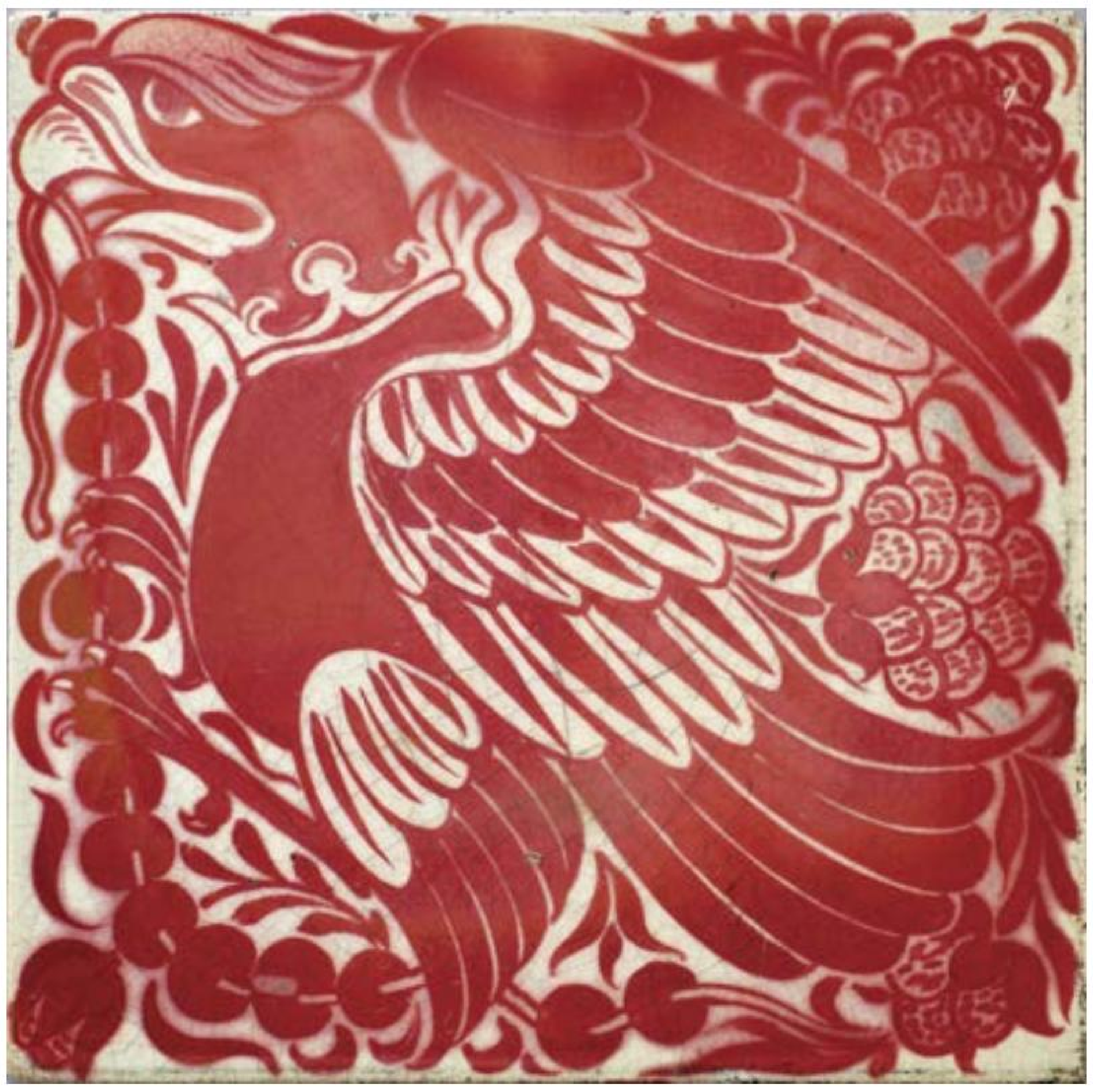
107. A William De Morgan Iles Passenger *Owl and Mouse* tile, painted with an owl perched on the back of a lying fox, in green on a white ground with green grass clumps, *impressed DM mark,* 15.5cm. square

Provenance
Decorative Arts from 1860, Bonhams, 19th November 2014, lot 32.
Alan and Sondra Gotlieb Collection.
Private collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis Publications, page 125 catalogue number 995 for the original design illustrated.



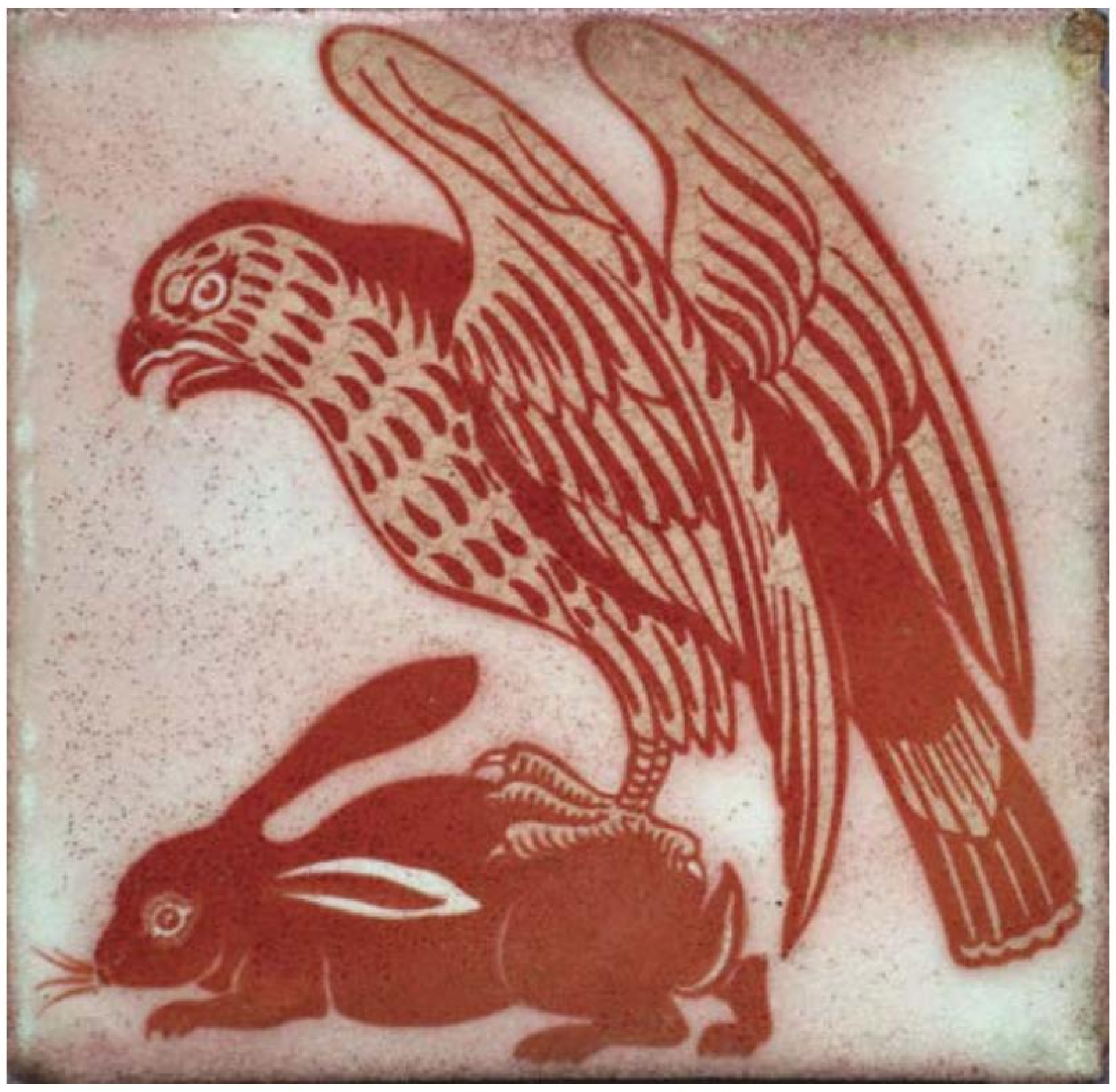
108. A William De Morgan Late Fulham Period *Owl and Mouse* triple lustre tile, painted with an owl above a mouse, on clumps of grass, in red, blue and gold lustre *impressed factory* mark, 15cm. square



109

109. A William De Morgan Eagle tile, on Wedgwood blank, painted with an eagle holding a string of beads in its beak, in ruby lustre on a white ground *impressed Wedgwood factory mark,* 15cm. square

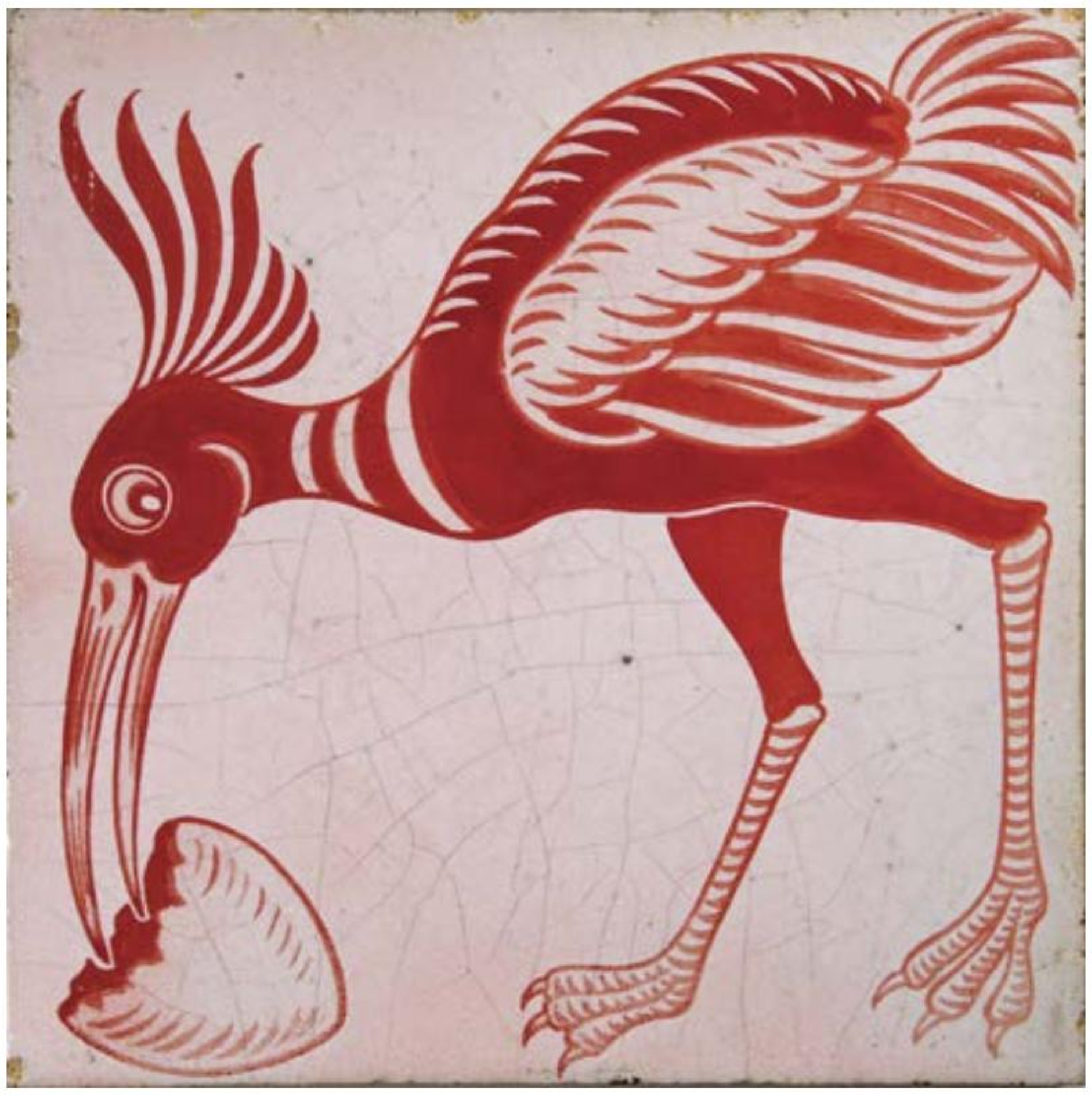
Literature
Martin Greenwood *The Designs of William De Morgan*, Richard Dennis, page 43 catalogue number 1268 for this design illustrated. This design was originally to be painted to the well of a charger.



110

110. A William De Morgan Merton Abbey Period *Eagle and Hare* tile, painted in shades of ruby lustre on a white ground, *impressed factory mark,* 15cm. square

Catalogue notes
William De Morgan produced red lustre tiles on Dutch blanks and his own plastic clay tiles, but these did not fire as well as those on Wedgwood and other industrial blanks from Stoke on Trent and Shropshire.



111

111. A William De Morgan Chelsea Period *Stork and Egg* tile, pattern no. 259, painted in red lustre on a white ground *impressed factory mark,* 15cm. square

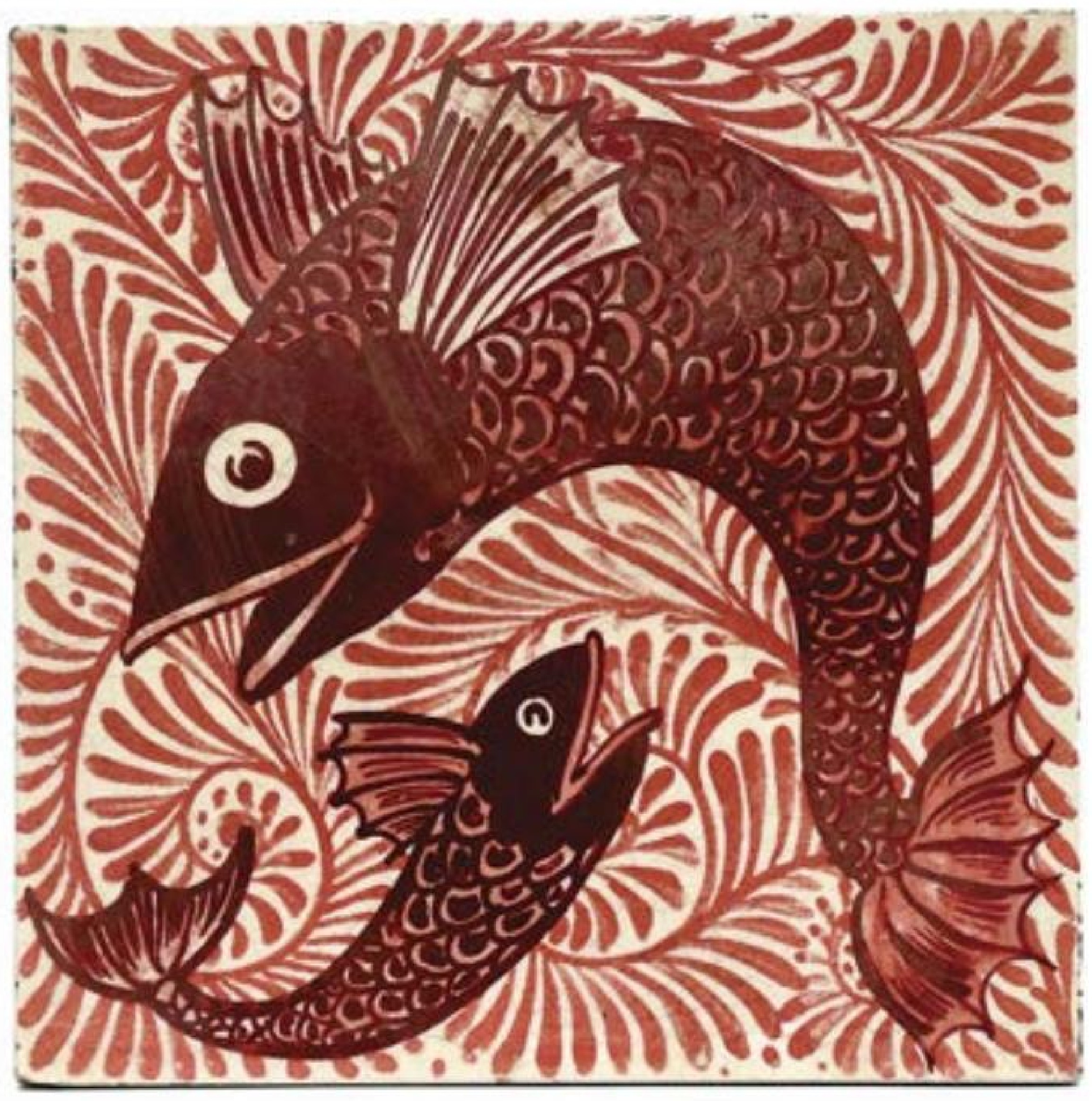
Provenance
Peter Creffield Collection.

112. A William De Morgan *Fish* tile, on Wedgwood blank, painted with two scaly fish on a scrolling foliate ground, in ruby lustre on a white ground, *unmarked* 15.5cm. square

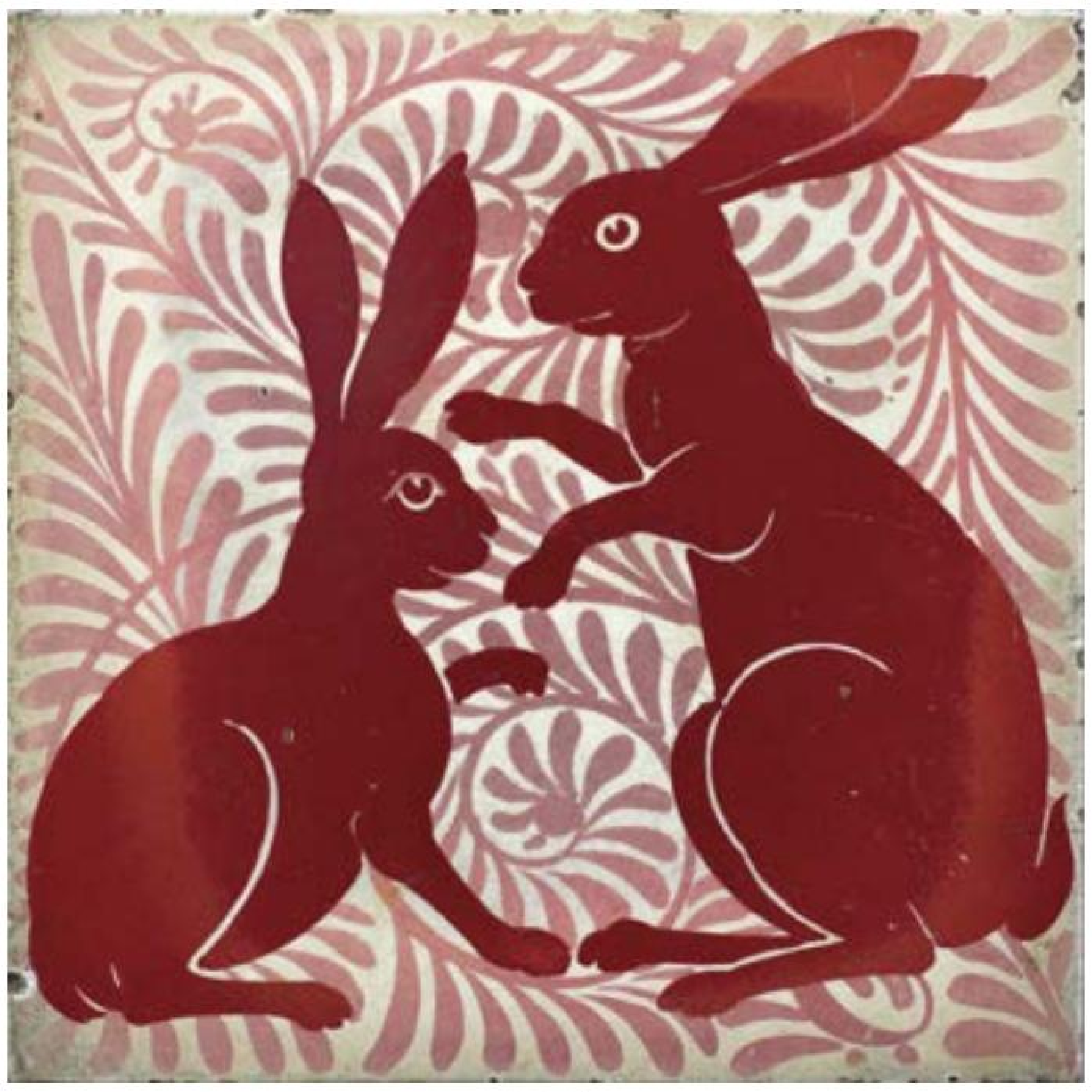
Provenance
Alan and Sondra Gotlieb Collection.

113. A William De Morgan Chelsea Period *Boxing Hares* tile, on Wedgwood blank, pattern no.92, painted in red lustre on a white ground, *unmarked,* 15cm. square

Provenance
Peter Creffield collection.



112

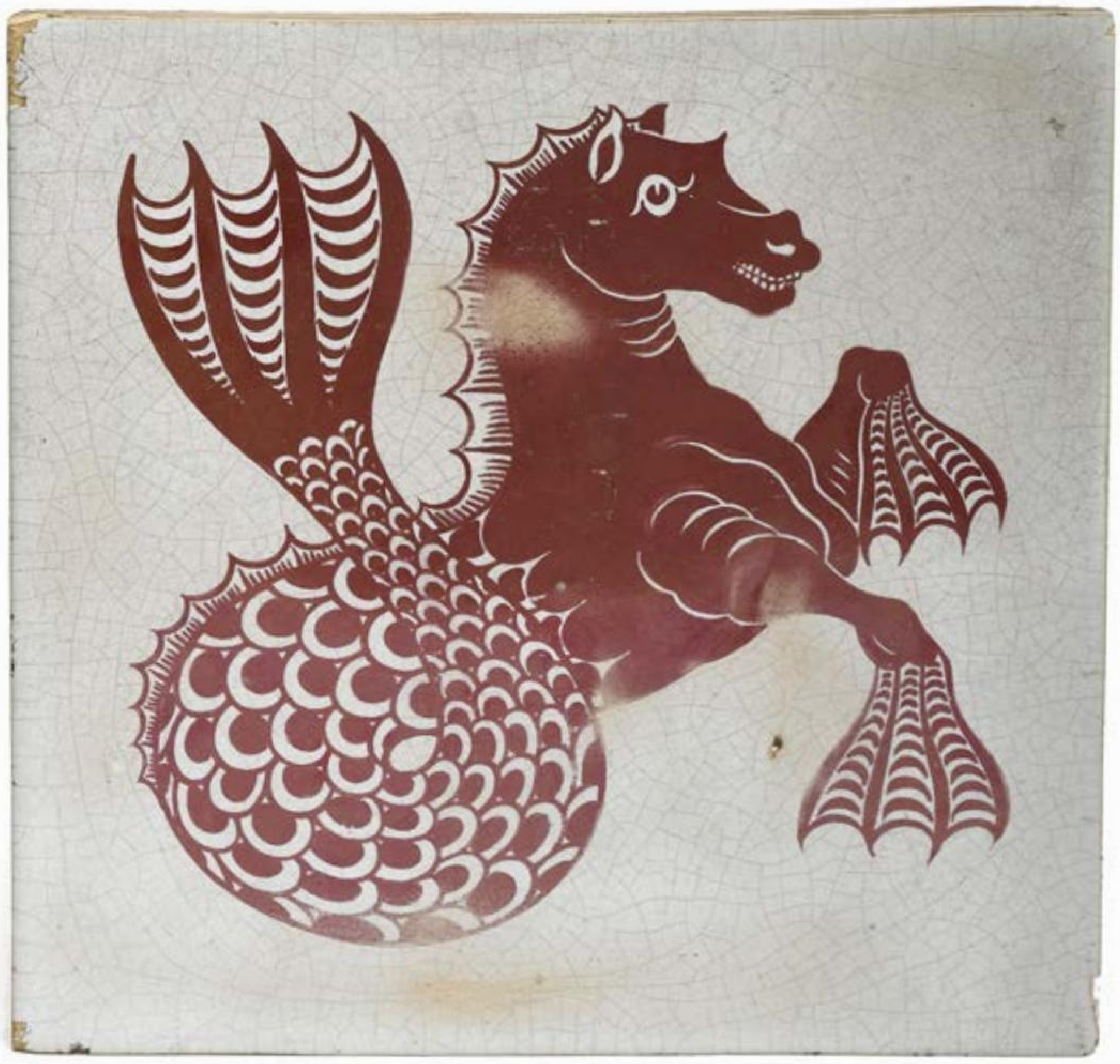


113

114. A large William De Morgan Merton Abbey Period *Hippocamp* tile, painted in red lustre on a white ground, framed *impressed factory mark,* 20cm. square

Provenance
Alan and Sondra Gotlieb Collection.

Literature
Jon Cateugh, *William De Morgan Tiles*, Richard Dennis, page 165 colour plate XXIII for a comparable small tile painted with a green Hippocamp.



114

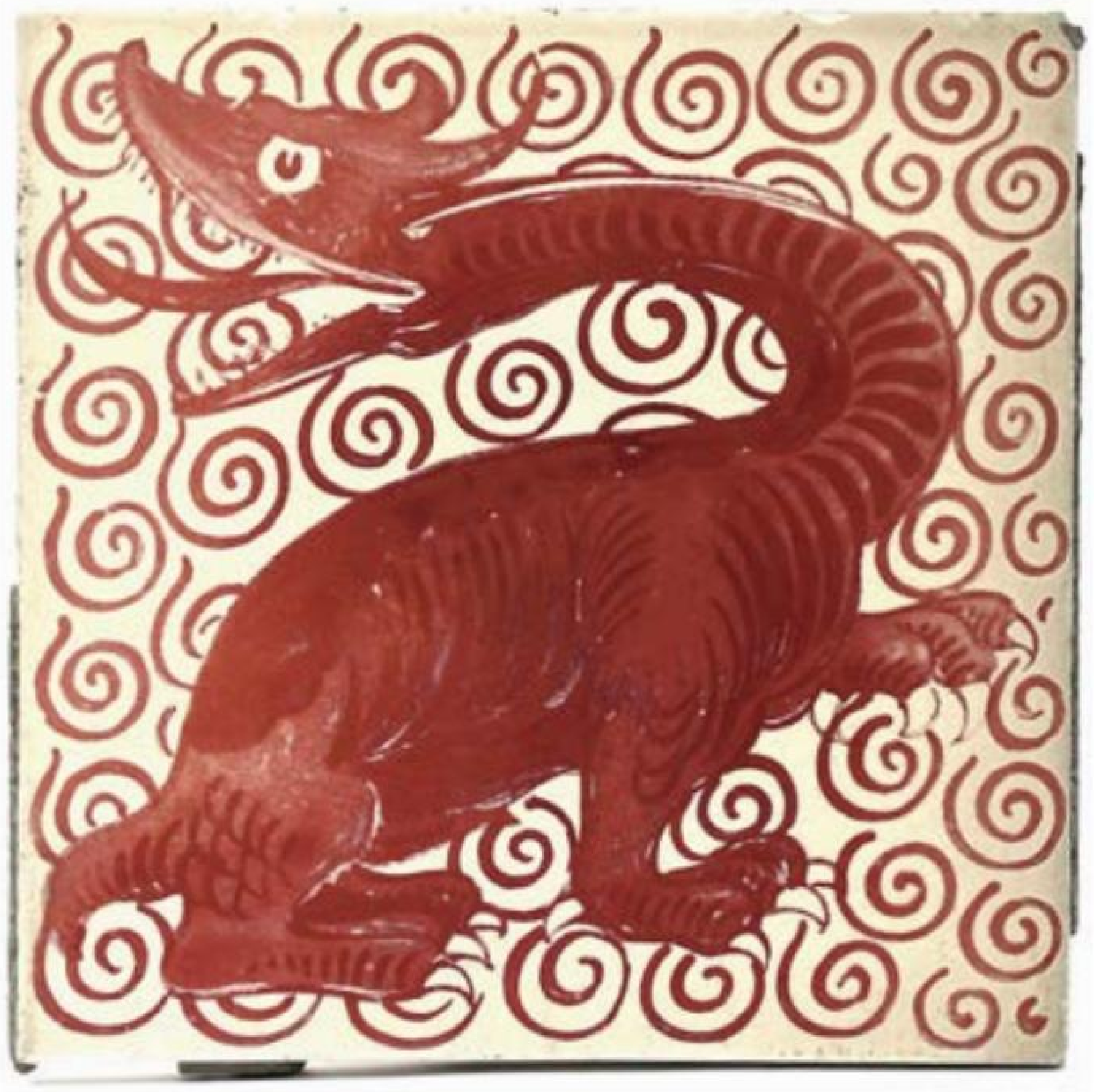
115. A William De Morgan *Dragon and Foliage* tile, on Wedgwood blank, pattern no.984, painted with a ferocious dragon on a scroll ground, in red lustre on cream, *marks concealed,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 125 catalogue number 984 for the original design on a foliage ground.

116. A William De Morgan Dragon tile, on Wedgwood blank, painted in ruby lustre on a white ground, unmarked, 15cm. square

Provenance
Alan and Sondra Gotlieb Collection.



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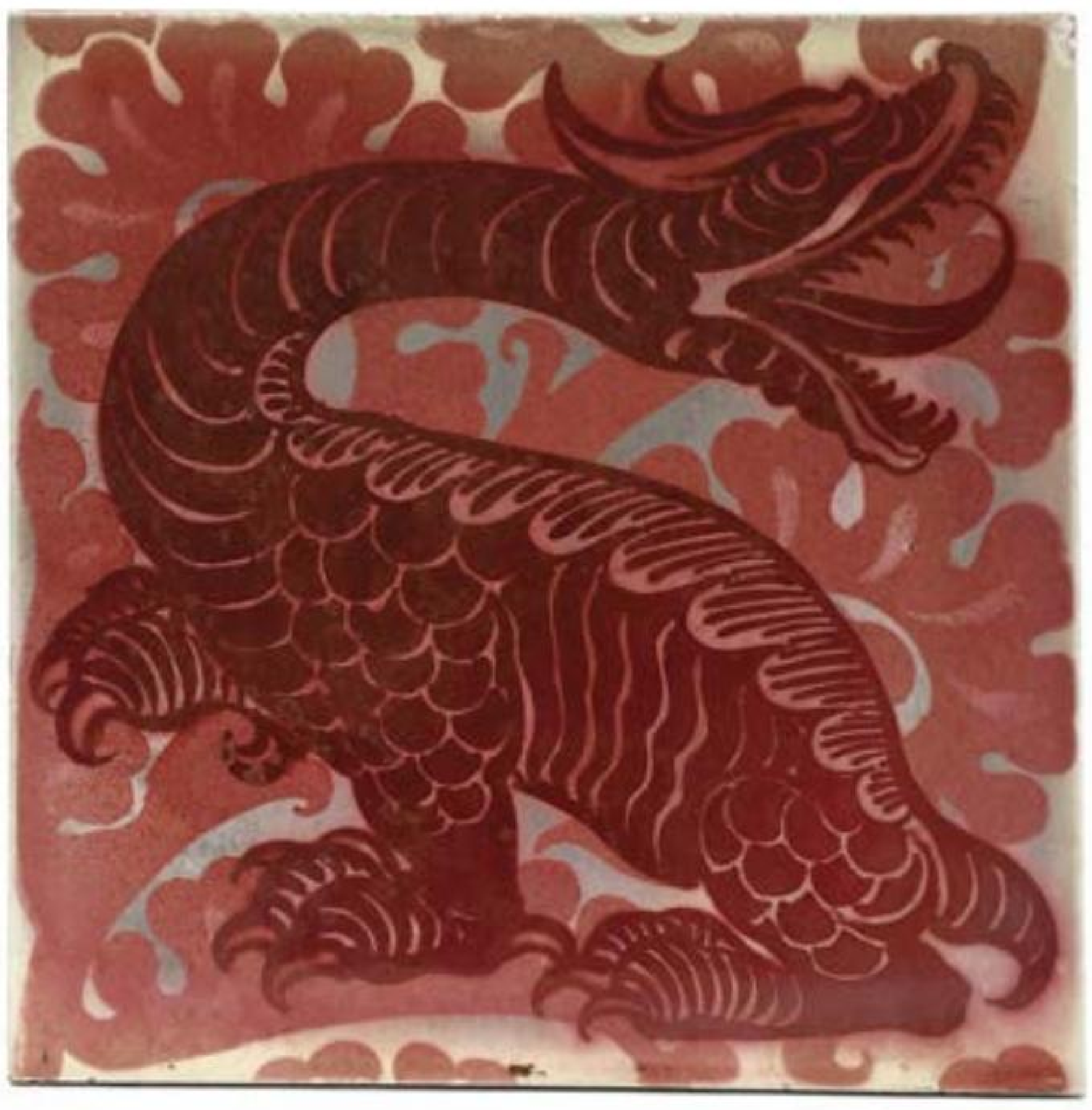

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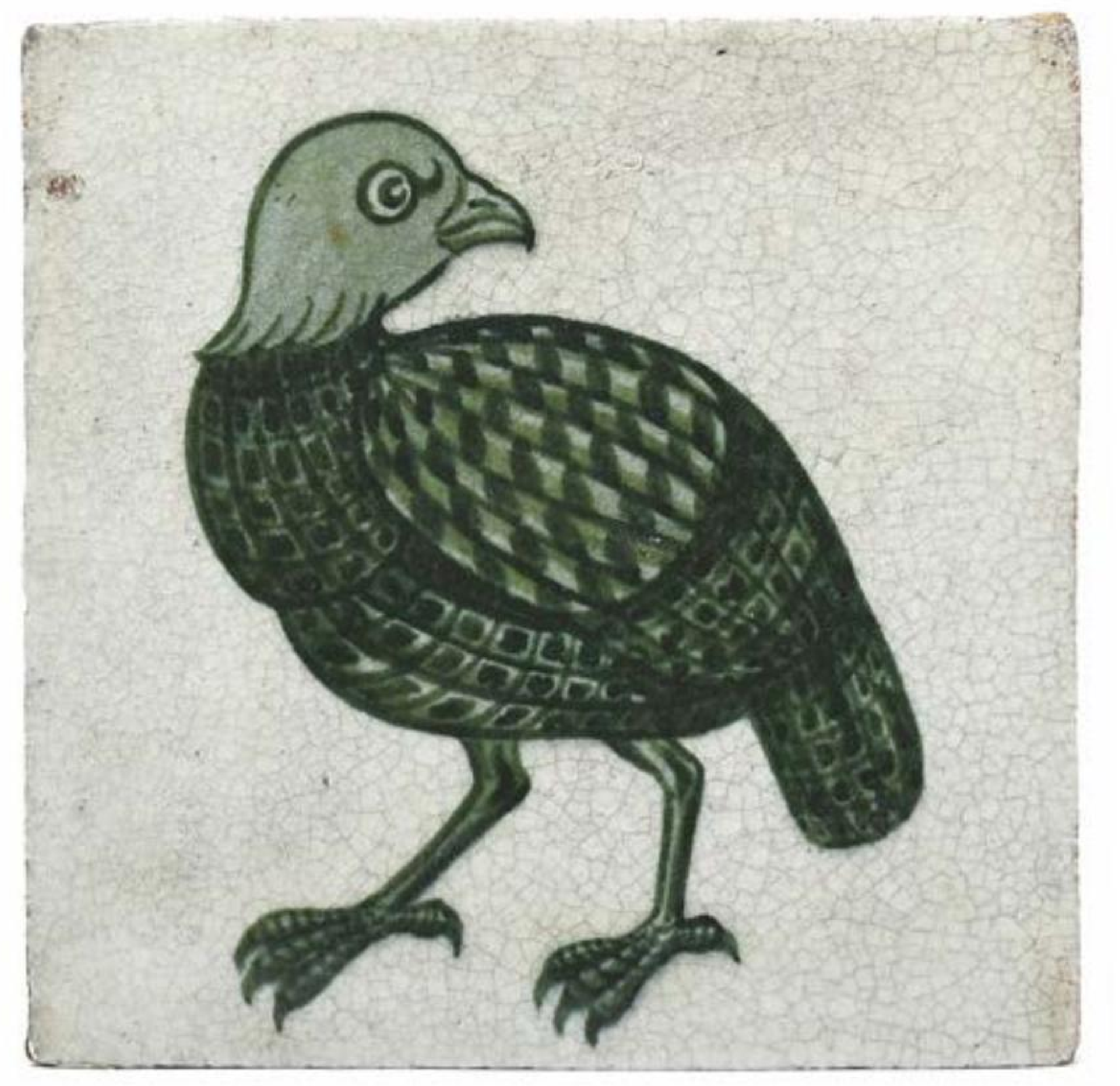

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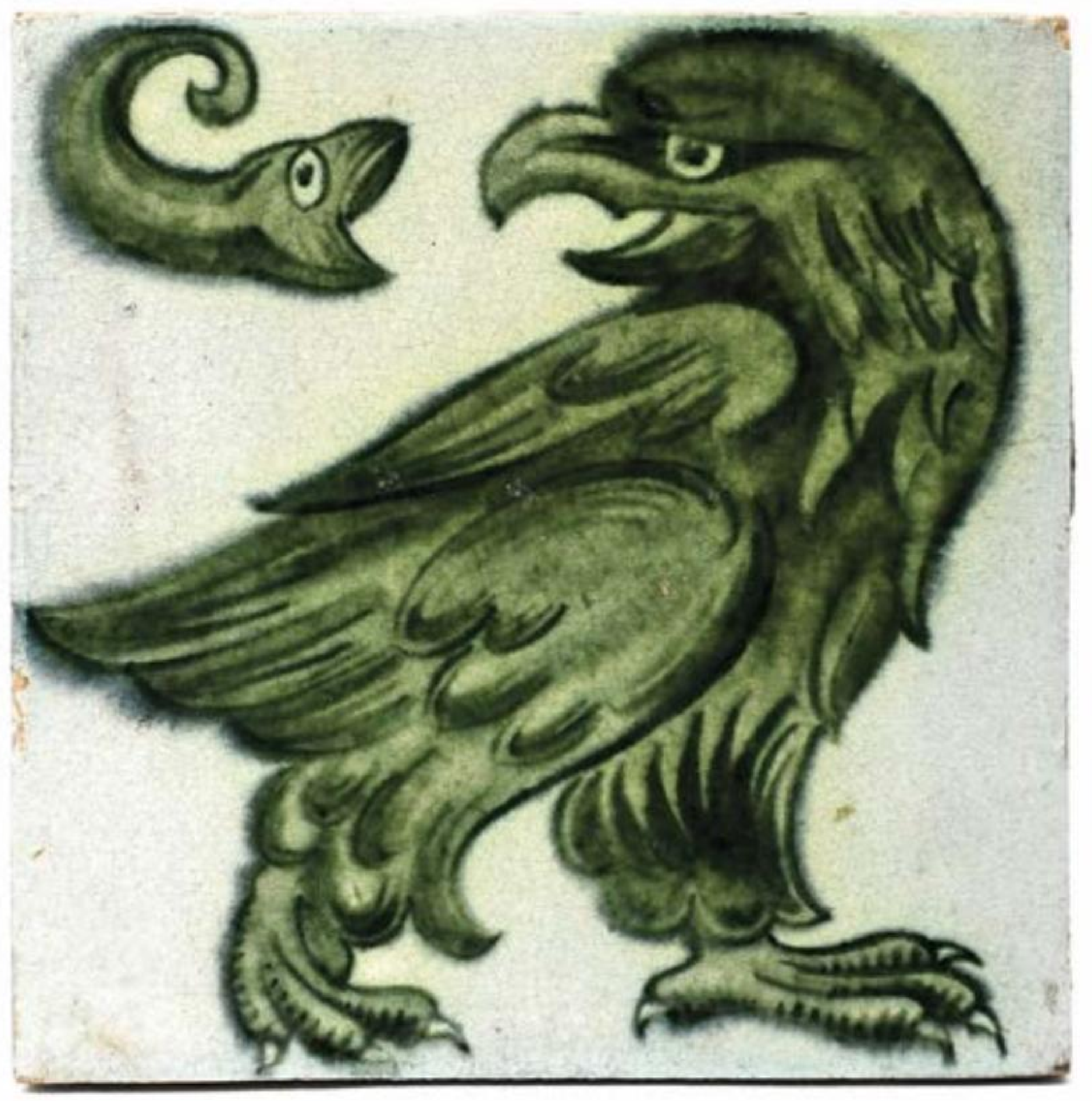

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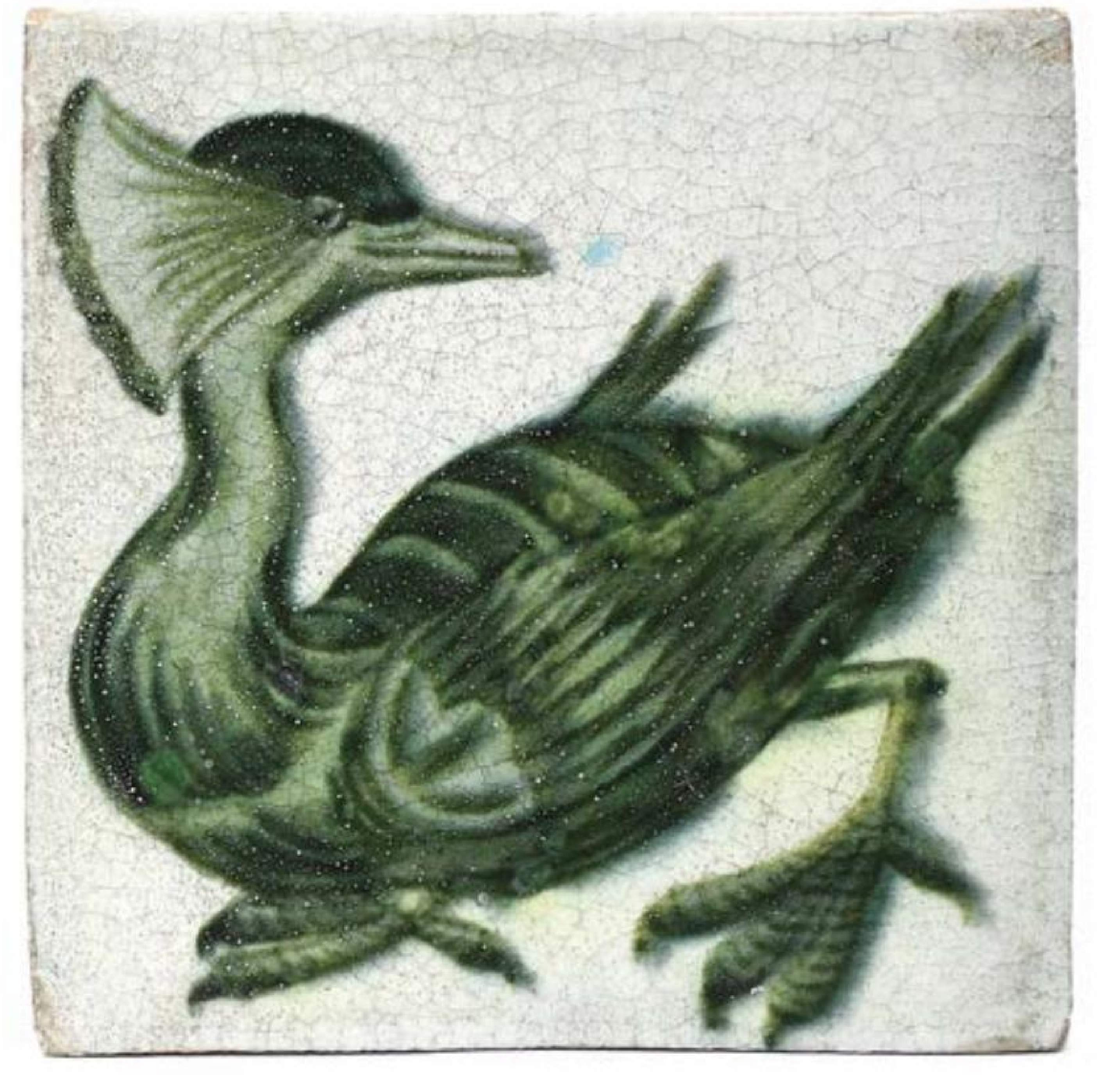

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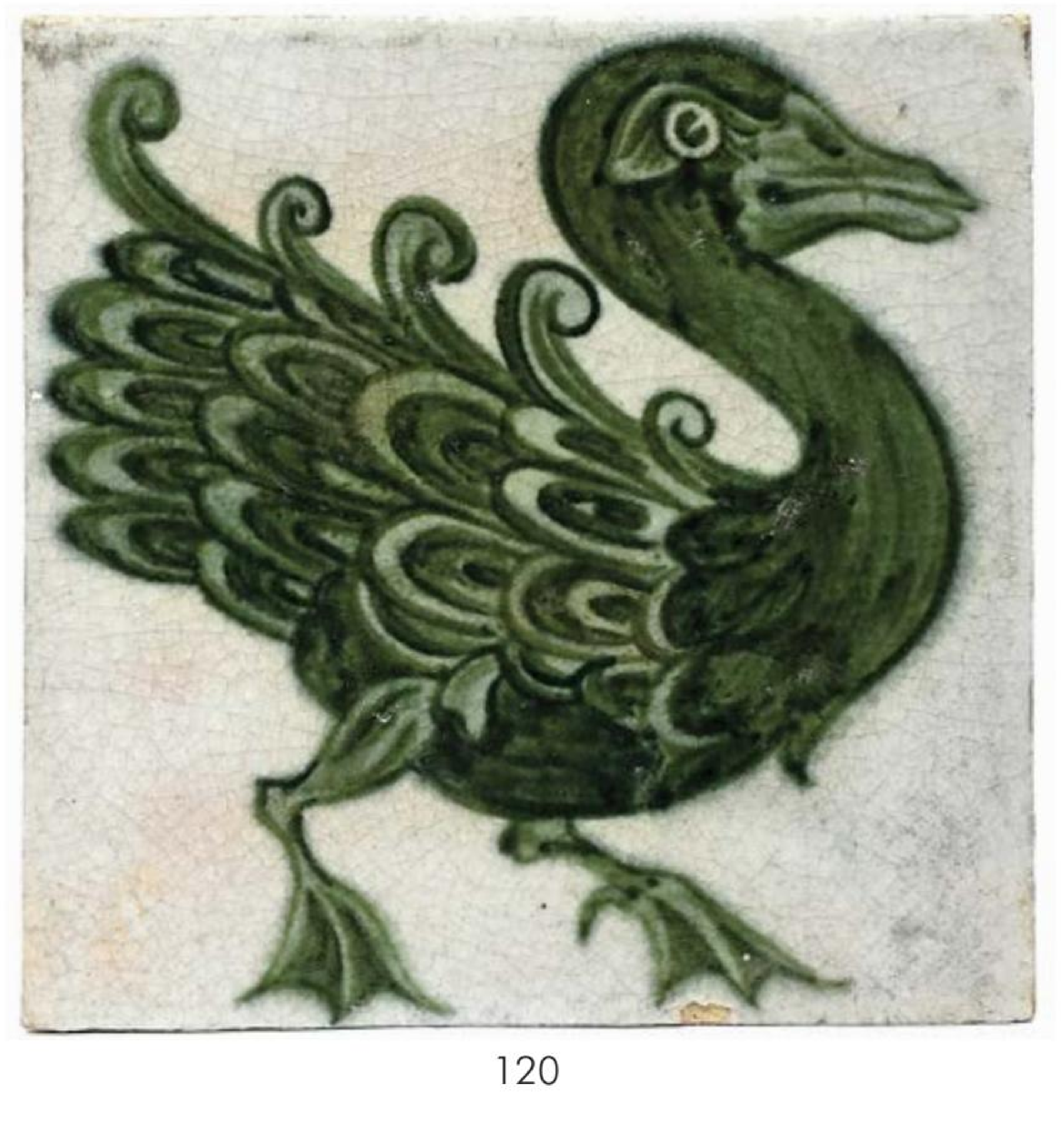


120

117. A William De Morgan Chelsea Period *Partridge* tile, painted with a standing bird in shades of green on a white ground, *indistinct impressed mark,* 15cm. square

Provenance
Alan and Sondra Gotlieb Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 130 catalogue number 969 for the original design on a scroll ground illustrated.

118. A William De Morgan Early Fulham Period *Eagle and Snake* tile, pattern no.968, painted in shades of green on a white ground, *impressed factory mark,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.

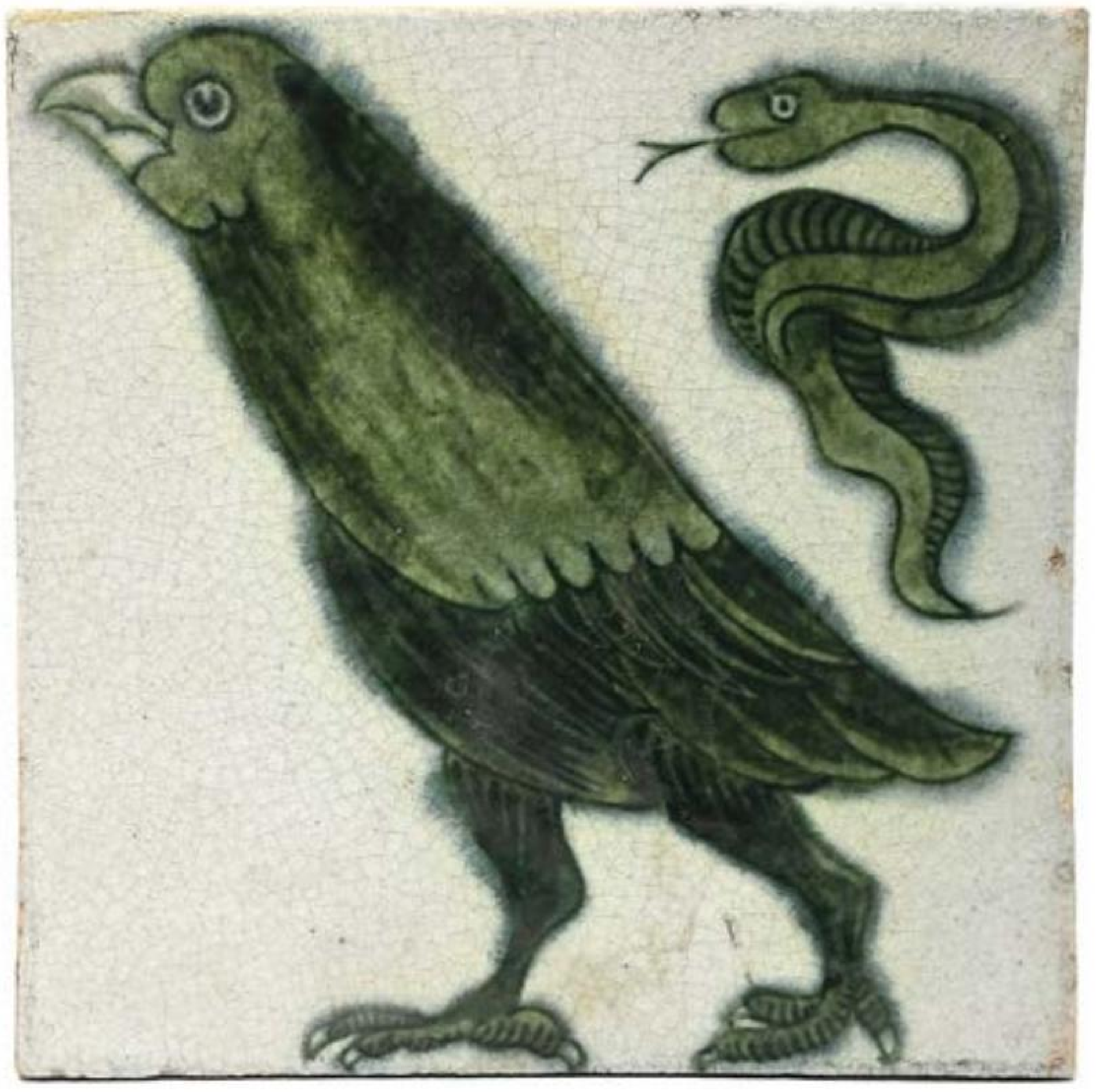
Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page130 catalogue number 968 for the original design illustrated.

119. An early William De Morgan Chelsea Period *Grebe* tile, pattern no. 1037, painted in shades of green on a white ground, *impressed factory mark,* 15cm. square

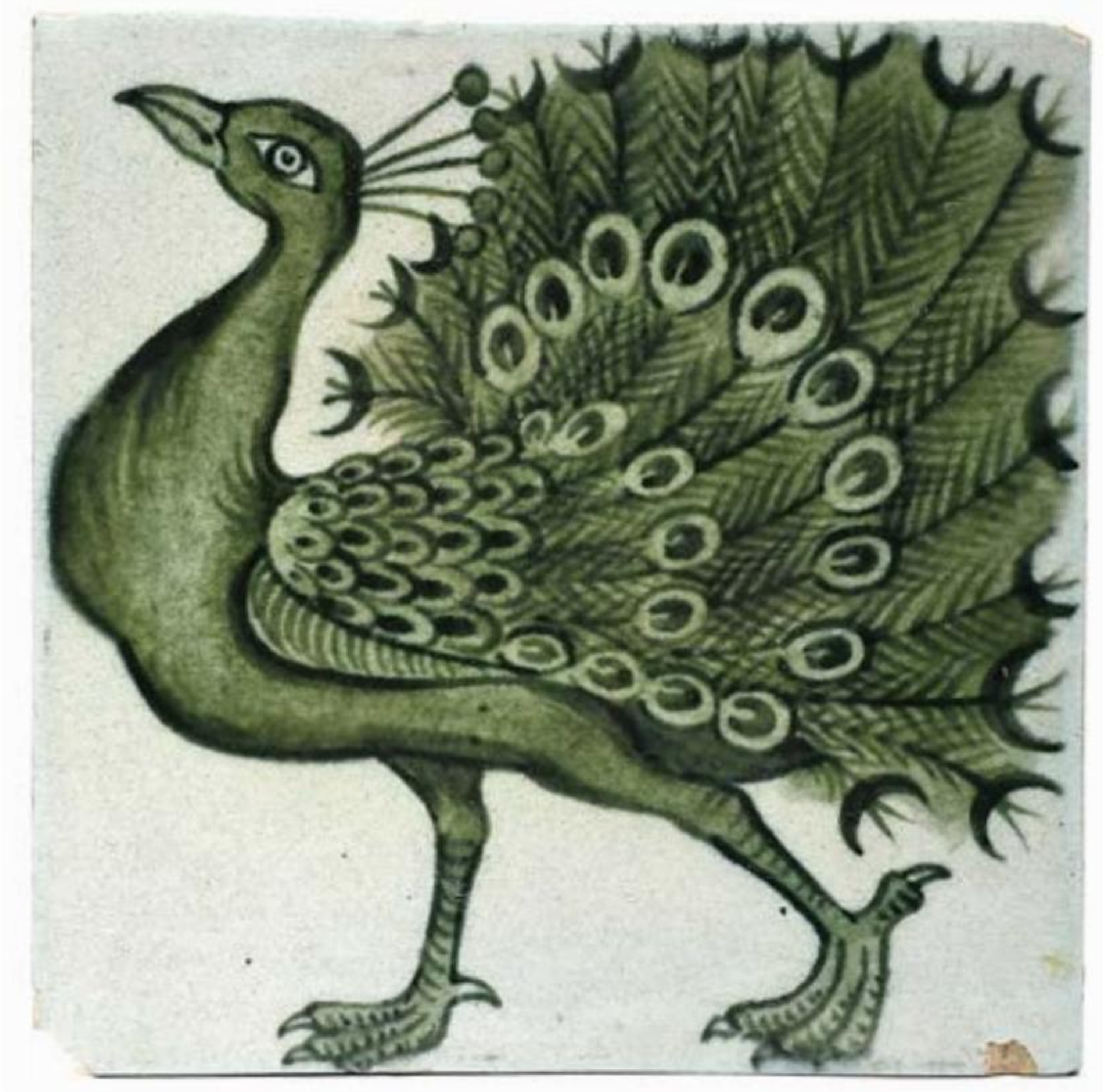
Provenance
Alan and Sondra Gotlieb Collection.

120. A William De Morgan Merton Abbey *Duck* tile, painted in shades of green on a white ground, *impressed factory mark,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.



121



122

121. A William De Morgan Early Fulham Period *Bird and Snake* tile, pattern no 974, painted in shades of green on a white ground, impressed factory mark, 15.5cm. square

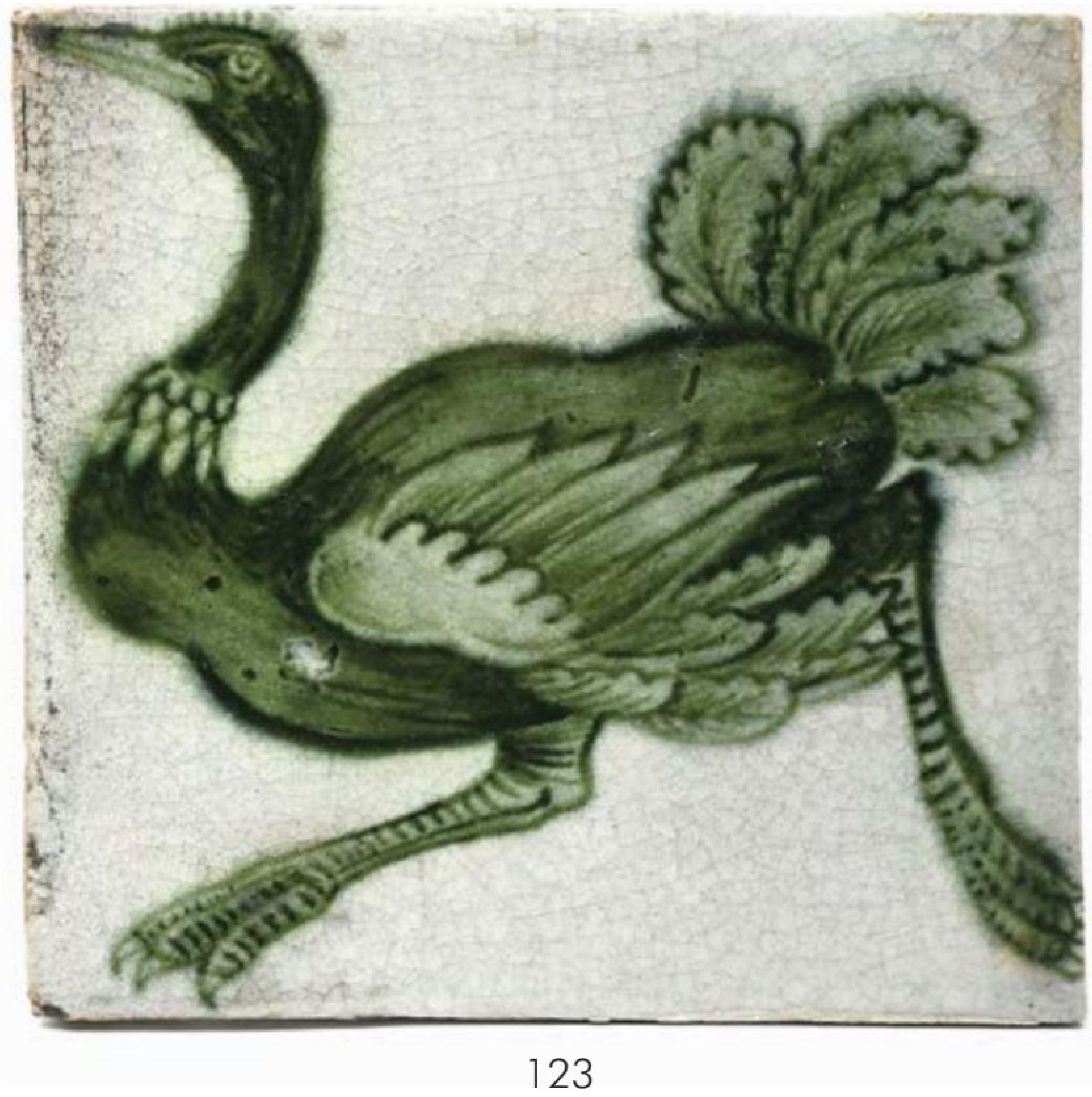
Provenance
Alan and Sondra Gotlieb Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page130 catalogue number 974 for the original design on a foliate ground.

122. A William De Morgan Early Fulham Period *Strutting Peacock* tile, pattern no. 1051, painted with the bird displaying, in shades of green on a white ground, *impressed factory marks,s,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.

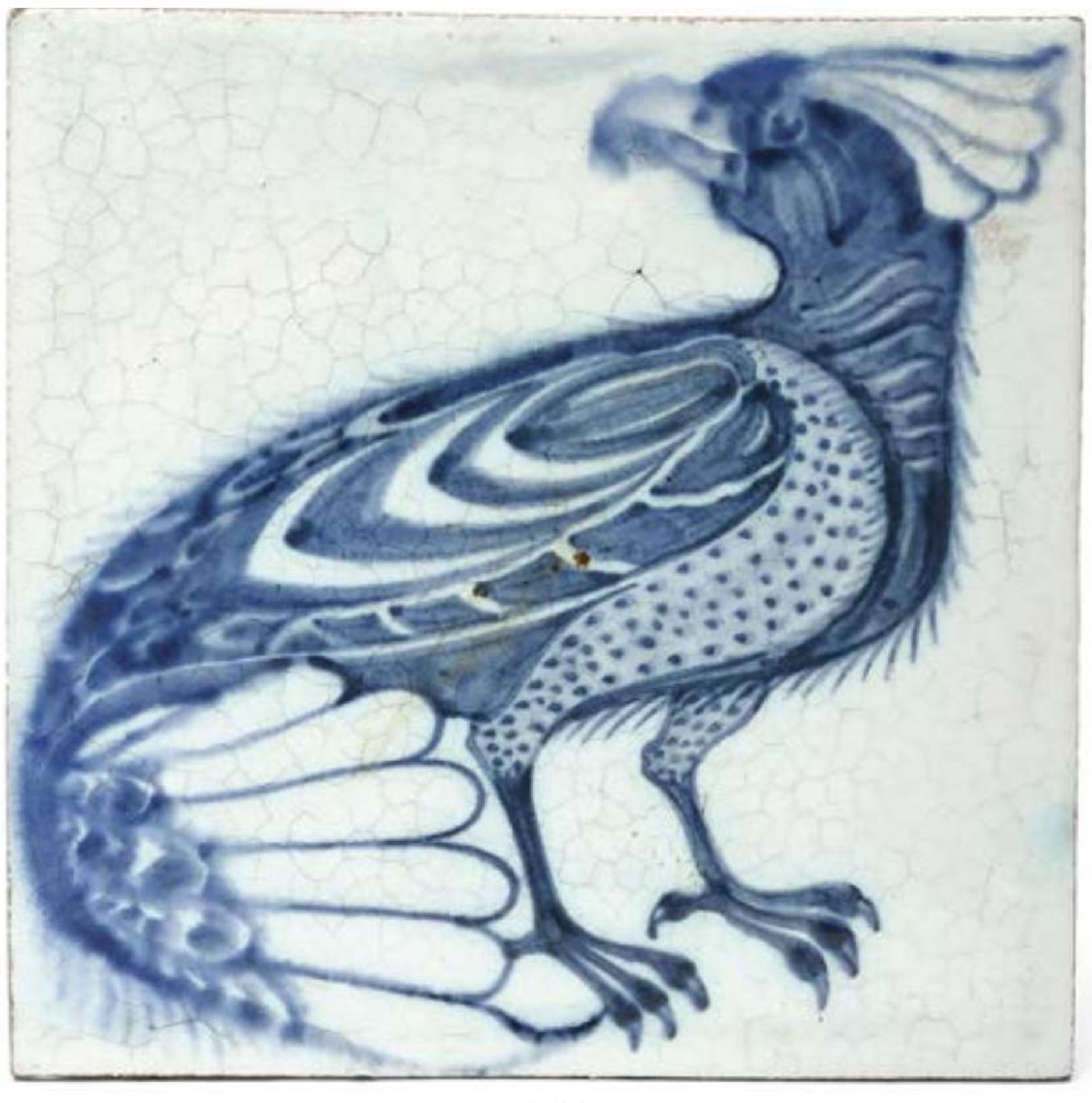
Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 128 catalogue number 1051 for the original design illustrated.



123

123. A William De Morgan Merton Abbey *Ostrich* tile, painted with a running bird in green on a white ground, *impressed factory mark,* 15.5cm. square

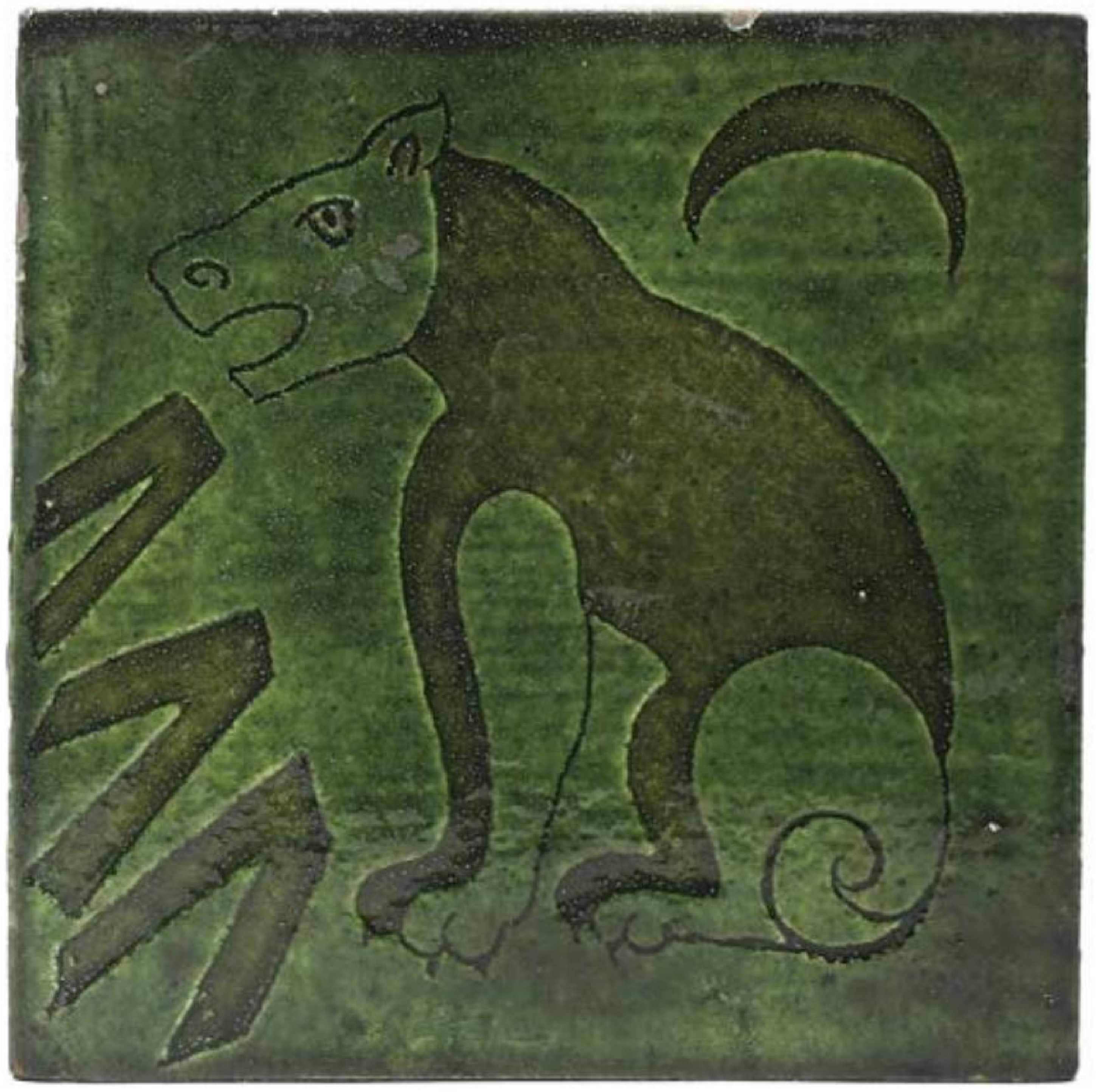
Provenance
Alan and Sondra Gotlieb Collection.



124

124. A William De Morgan Late Fulham Period *Bird* tile, painted with the standing exotic bird in blue on a white ground, *impressed DIP mark,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.



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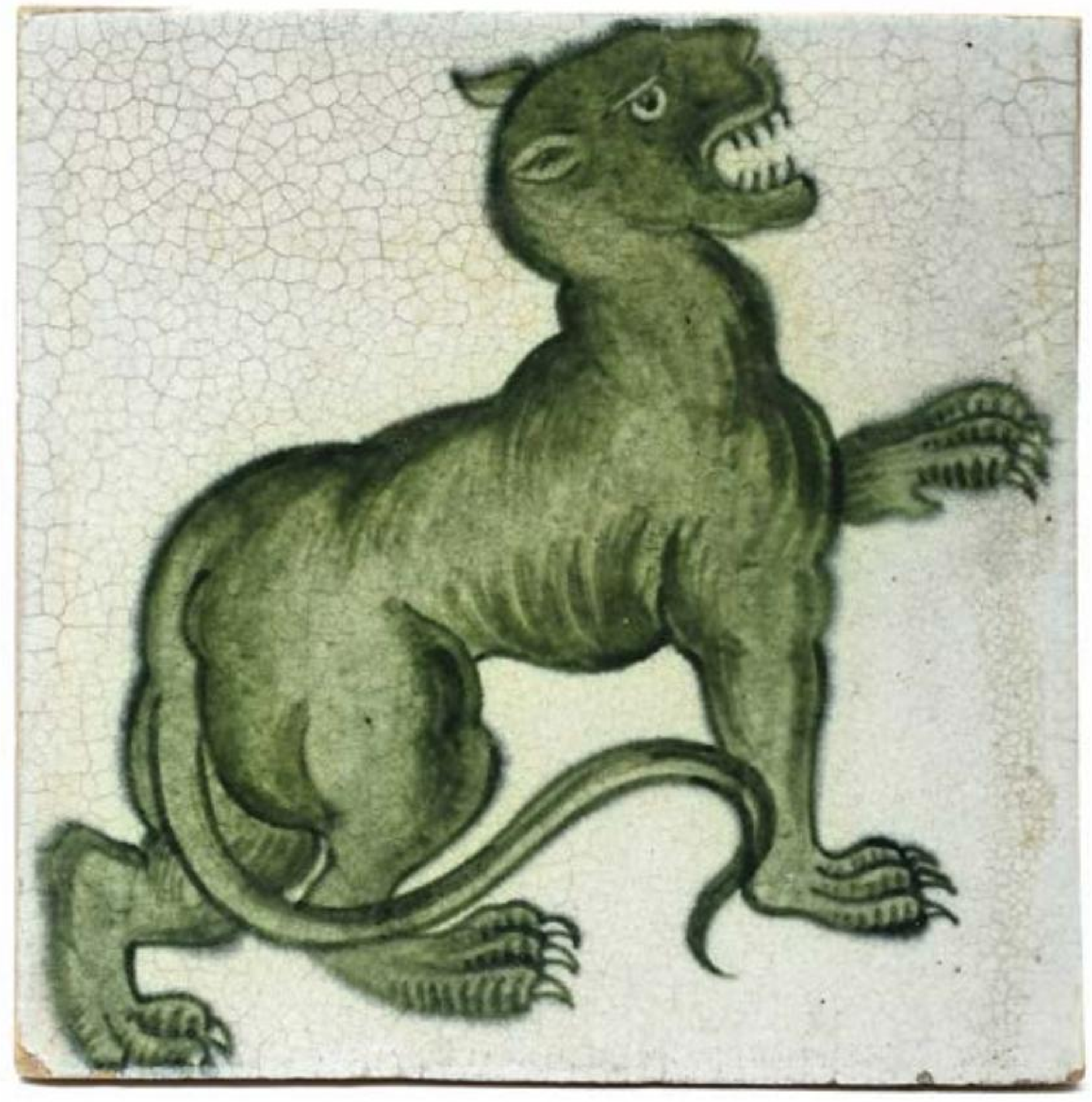

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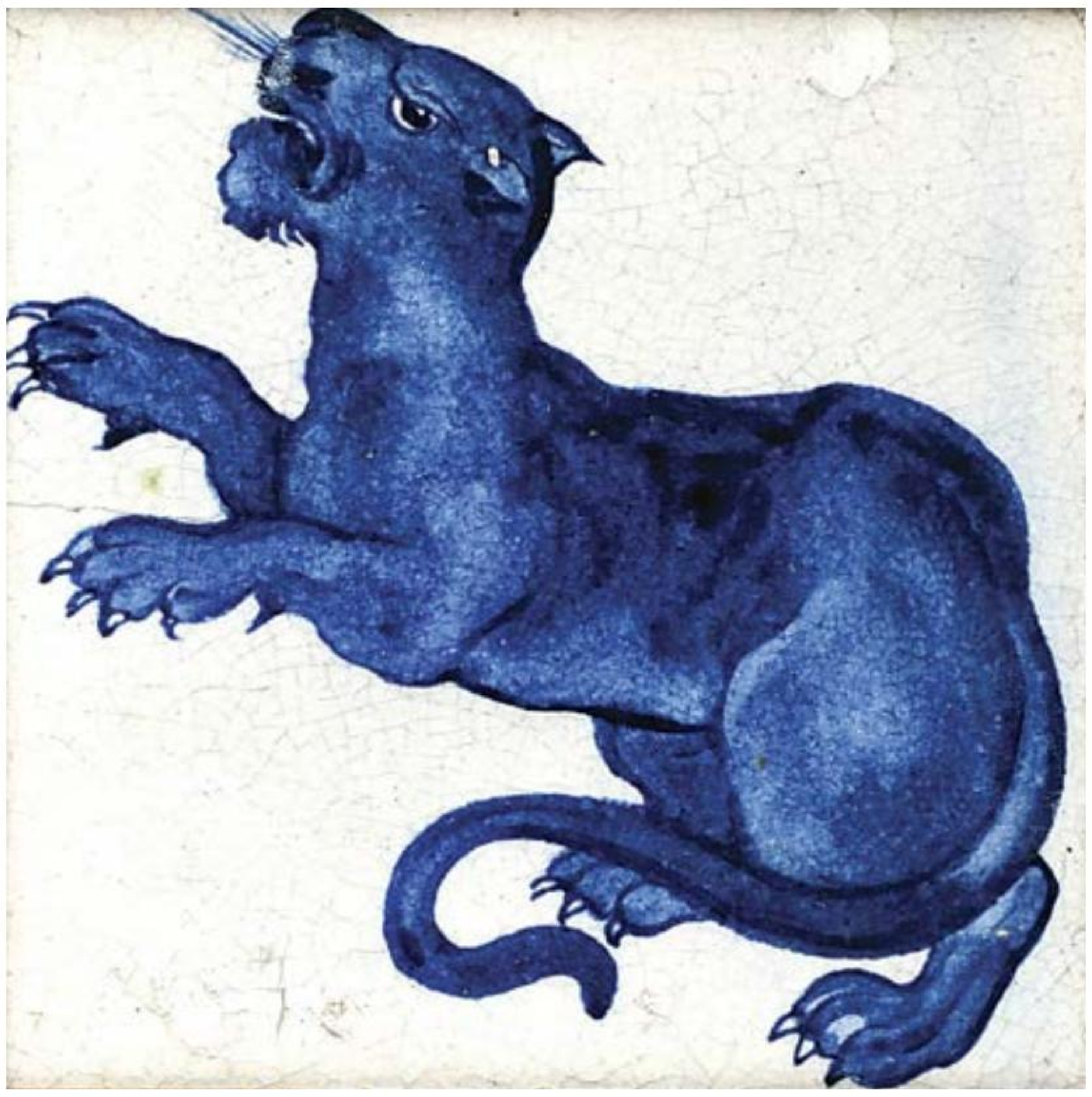

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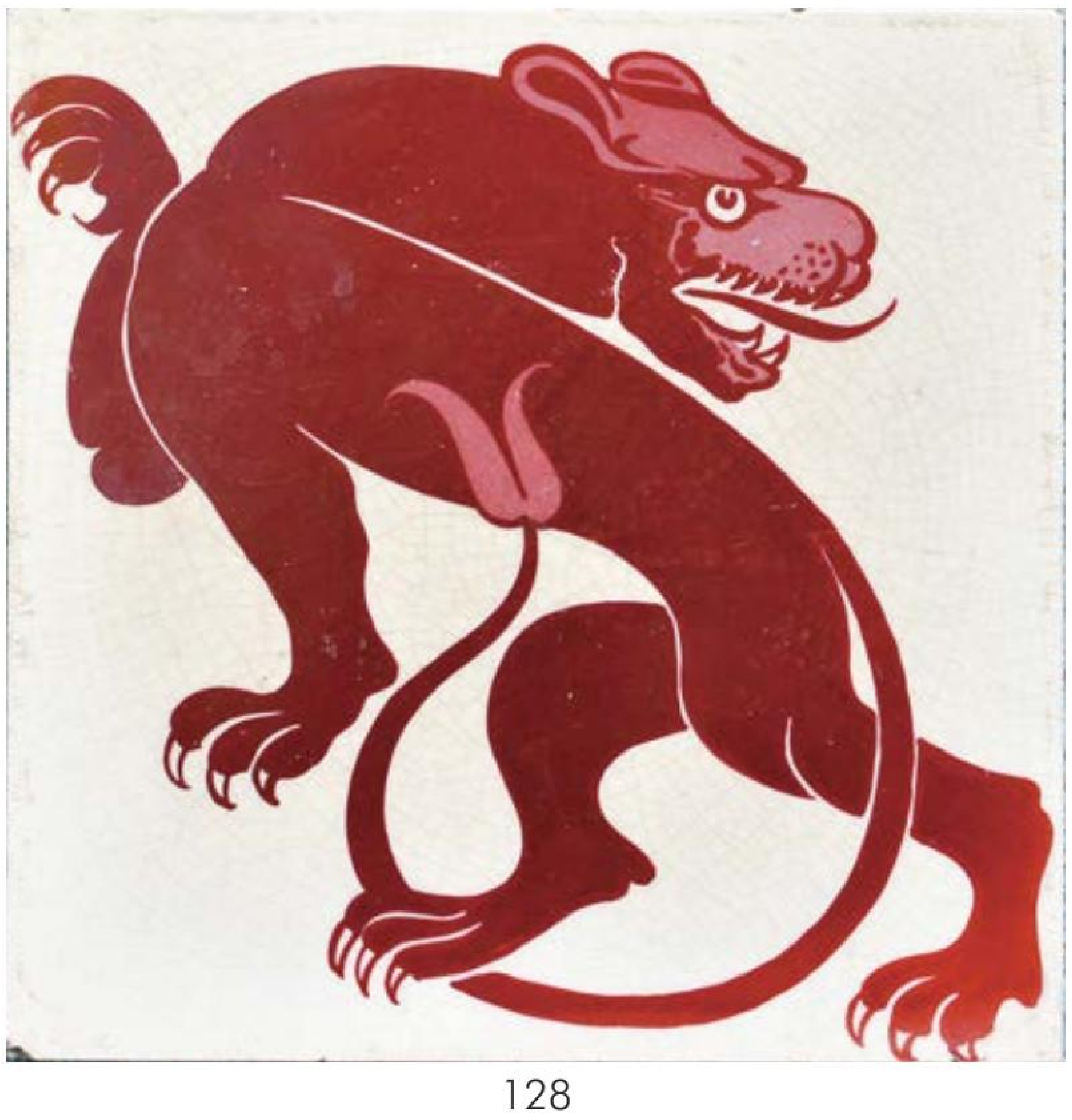


128

125. A William De Morgan Sands End Pottery sgraffito *Dog* tile, decorated in low relief with a seated dog before a crescent moon motif, glazed green *impressed factory mark,* 15.5cm. square

Provenance
Peter Creffield Collection.
Alan and Sondra Gotlieb Collection.

Catalogue notes
The Sgraffito technique of scratching the design into the surface of the tile was rarely experimented with by William De Morgan, this dog design being one of the few examples known.

126. A William De Morgan Chelsea Period *Lioness* tile, pattern no. 1077, painted in shades of green on a white ground, *impressed factory mark, minor glaze loss,* 15.5cm. square

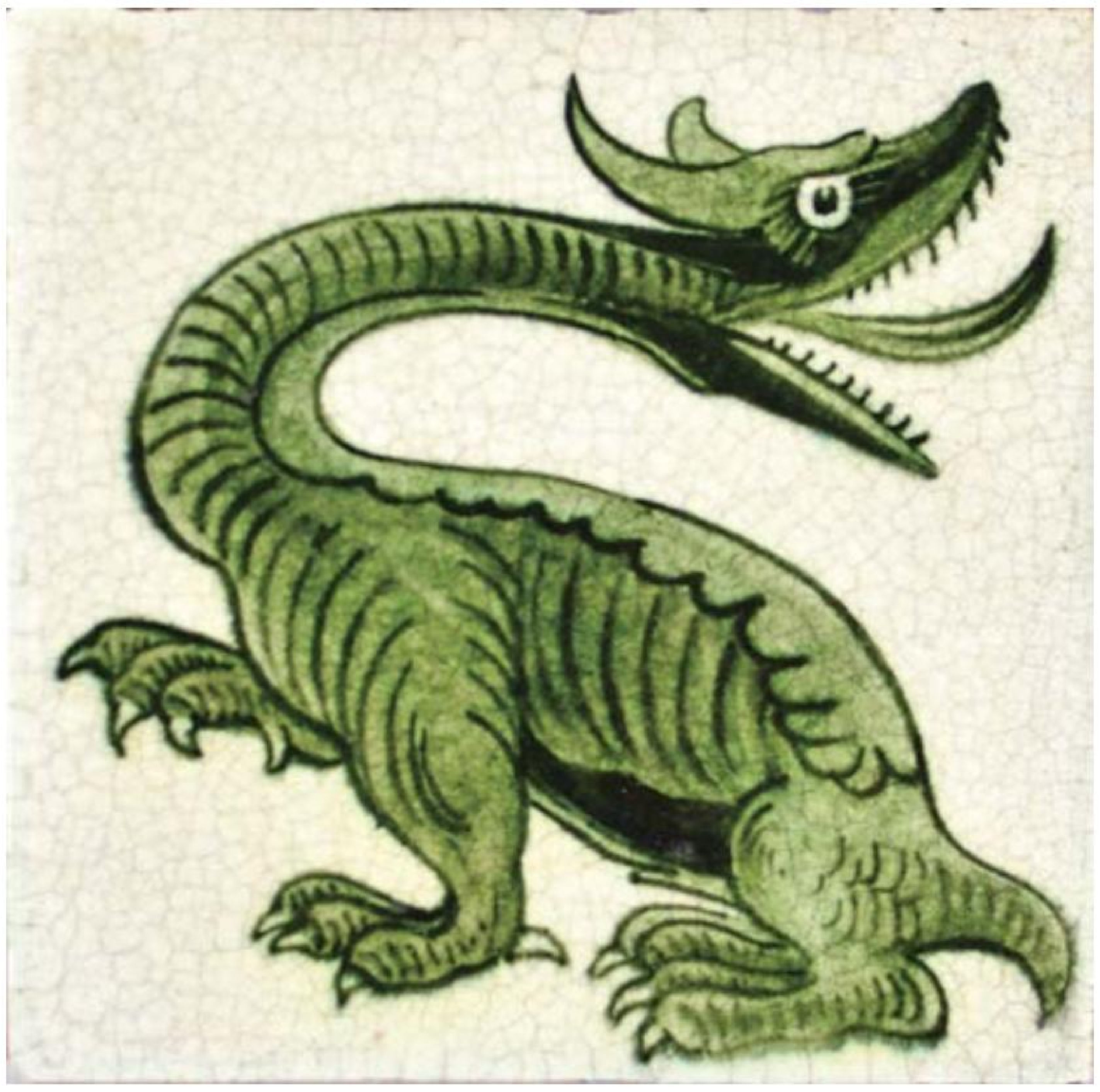
Provenance
Alan and Sondra Gotlieb Collection.

127. An early William De Morgan *Lioness* probably Chelsea Period, painted in blue on a white ground, framed, *unsigned,* 15cm. square

Provenance
Alan and Sondra Gotlieb Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis, page 122 catalogue number 1077 for the original design.

128. A William De Morgan Fulham Period *Lion* tile, on Wedgwood blank, painted with a prowling lion in shades of red lustre on a white ground, *unmarked Wedgwood blank,* 15cm. square



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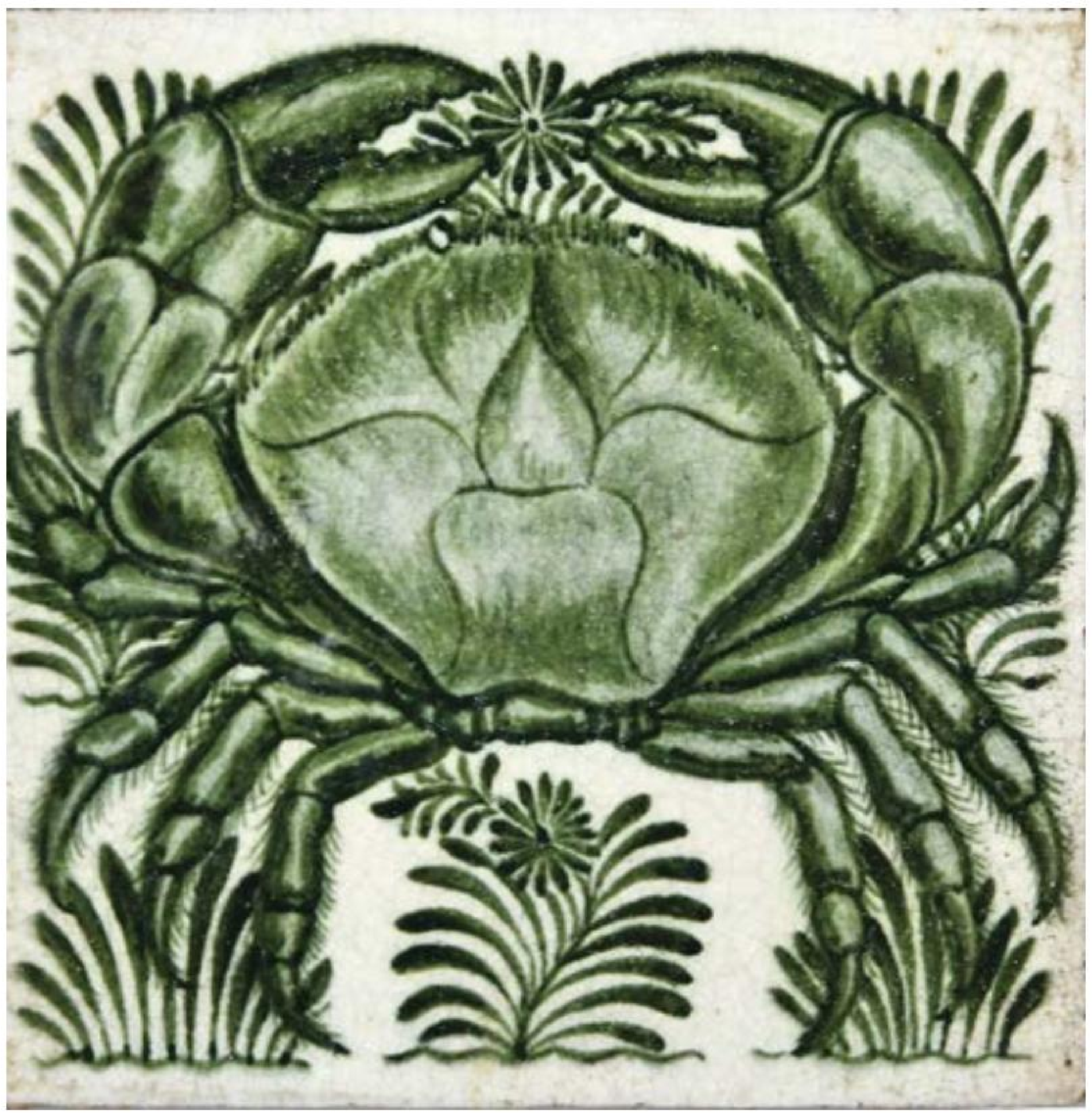
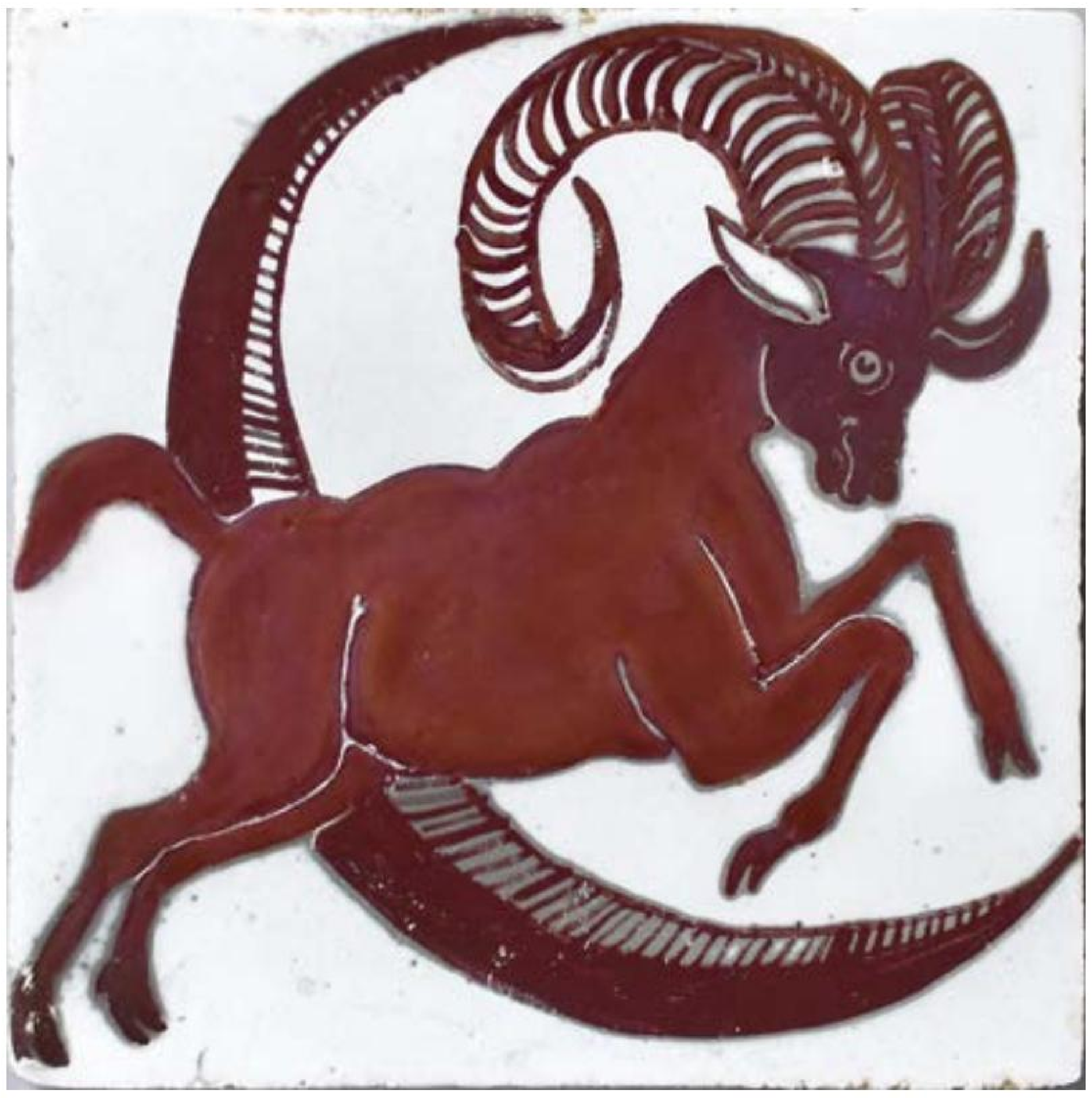


130

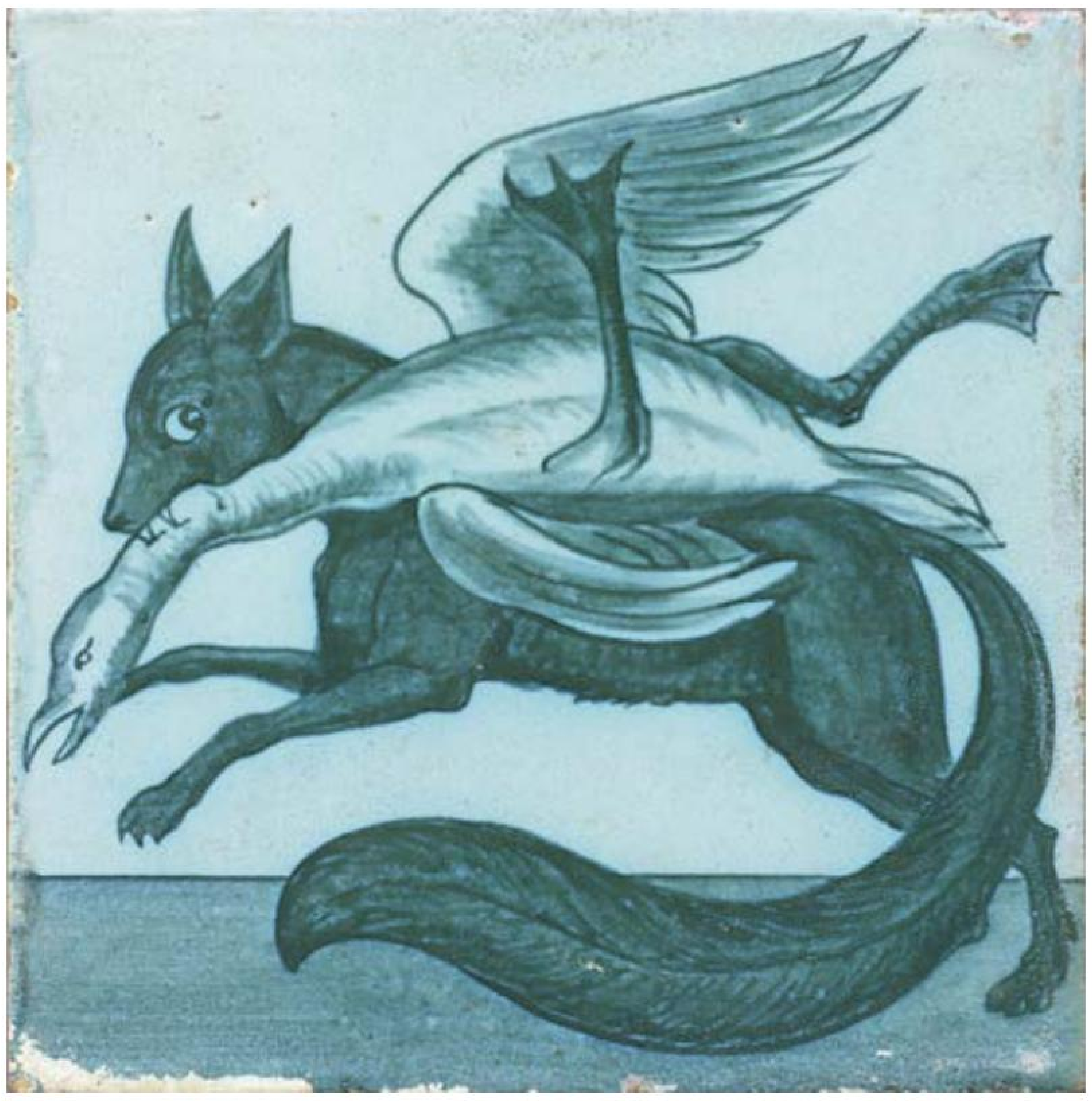
129. A William De Morgan Merton Abbey Period *Dragon* tile, painted in green on a white ground, *impressed factory mark,* 15cm. square

130. A William De Morgan Chelsea Period *Crab* tile, painted in shades of green on a white ground, *impressed factory mark,* 15cm. square



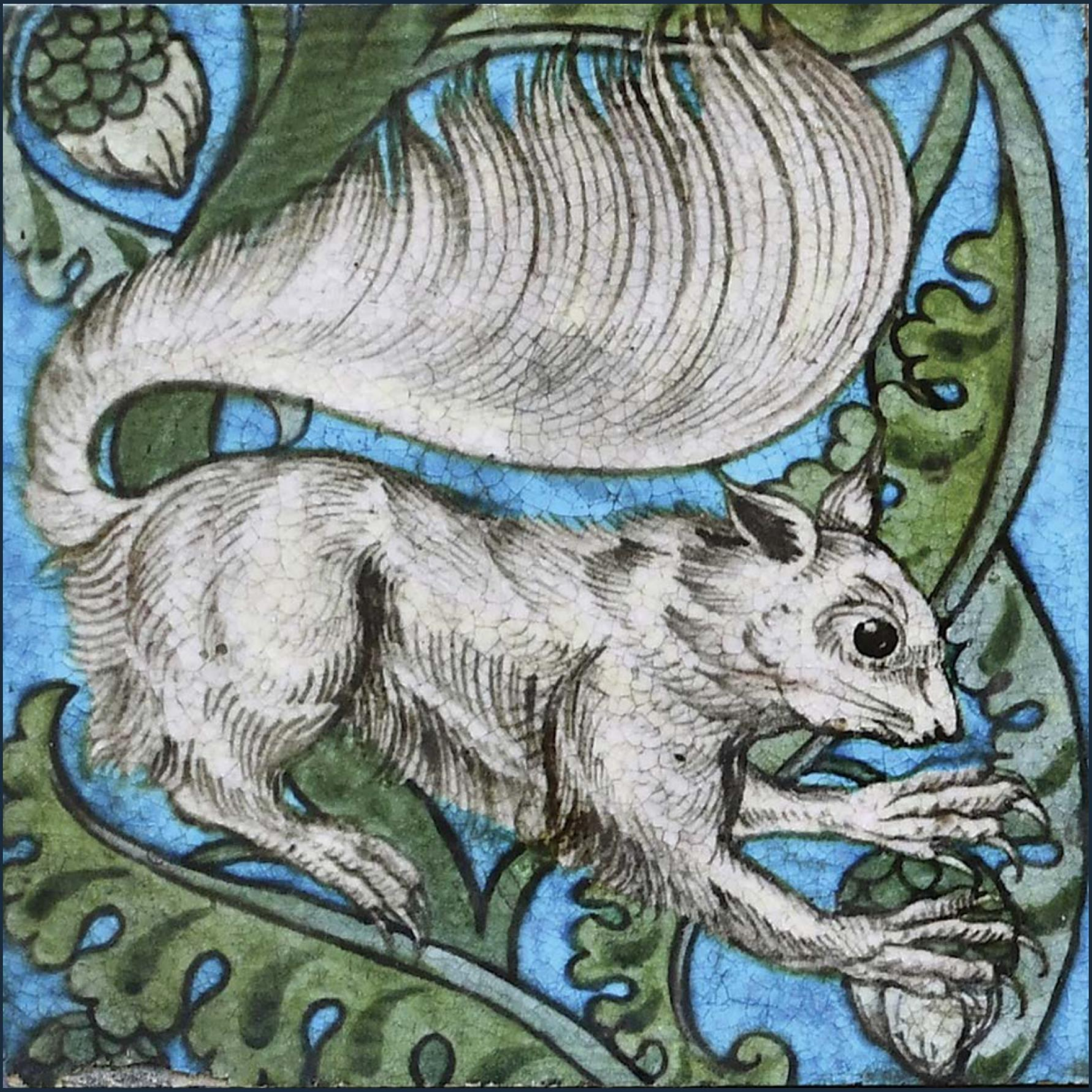
131

131. A William De Morgan Chelsea Period *Mountain Goat* tile, on Dutch blank, pattern no.19, painted with a goat leaping before a crescent moon, in red lustre on a white ground, *unmarked,* 15cm. square

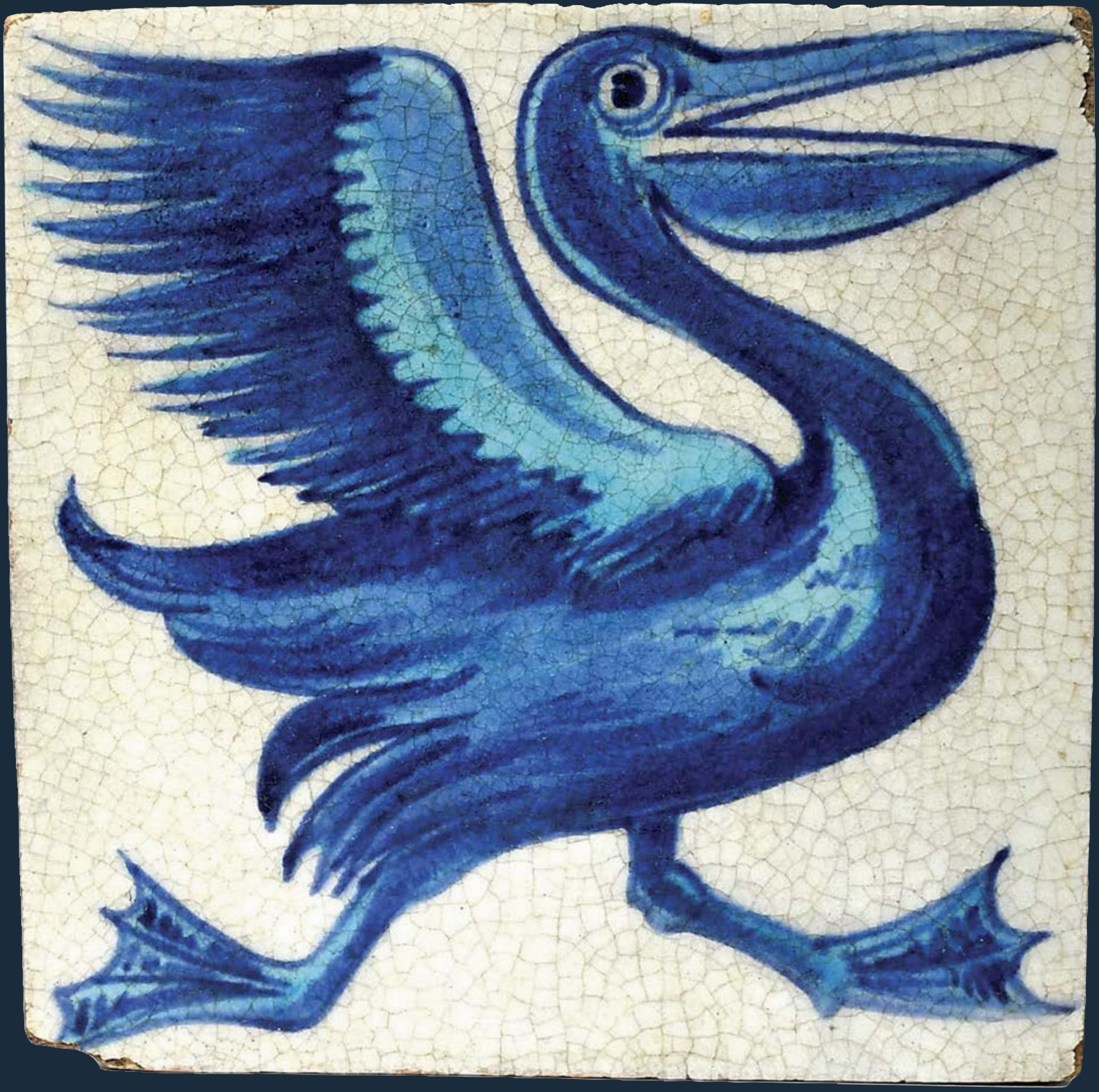


132

132. A William De Morgan Chelsea Period *Fox Stealing a Goose* tile, on Dutch blank, pattern no.20, painted in green on a white ground, *unmarked,* 15cm. square

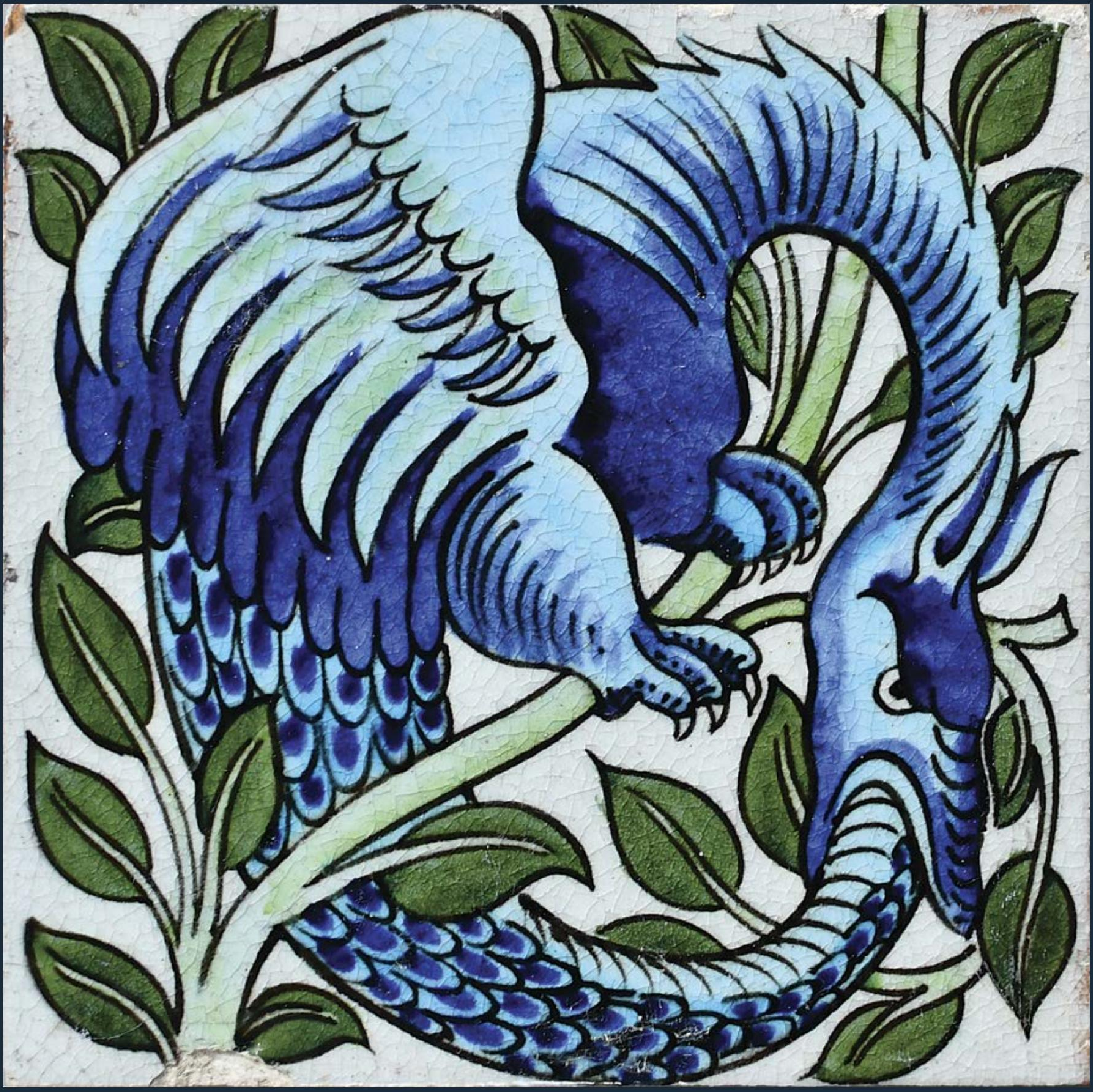


133. A large William De Morgan Fulham Period Squirrel tile, painted in shades of grey and green on a turquoise blue ground, *impressed mark,* 20cm. square



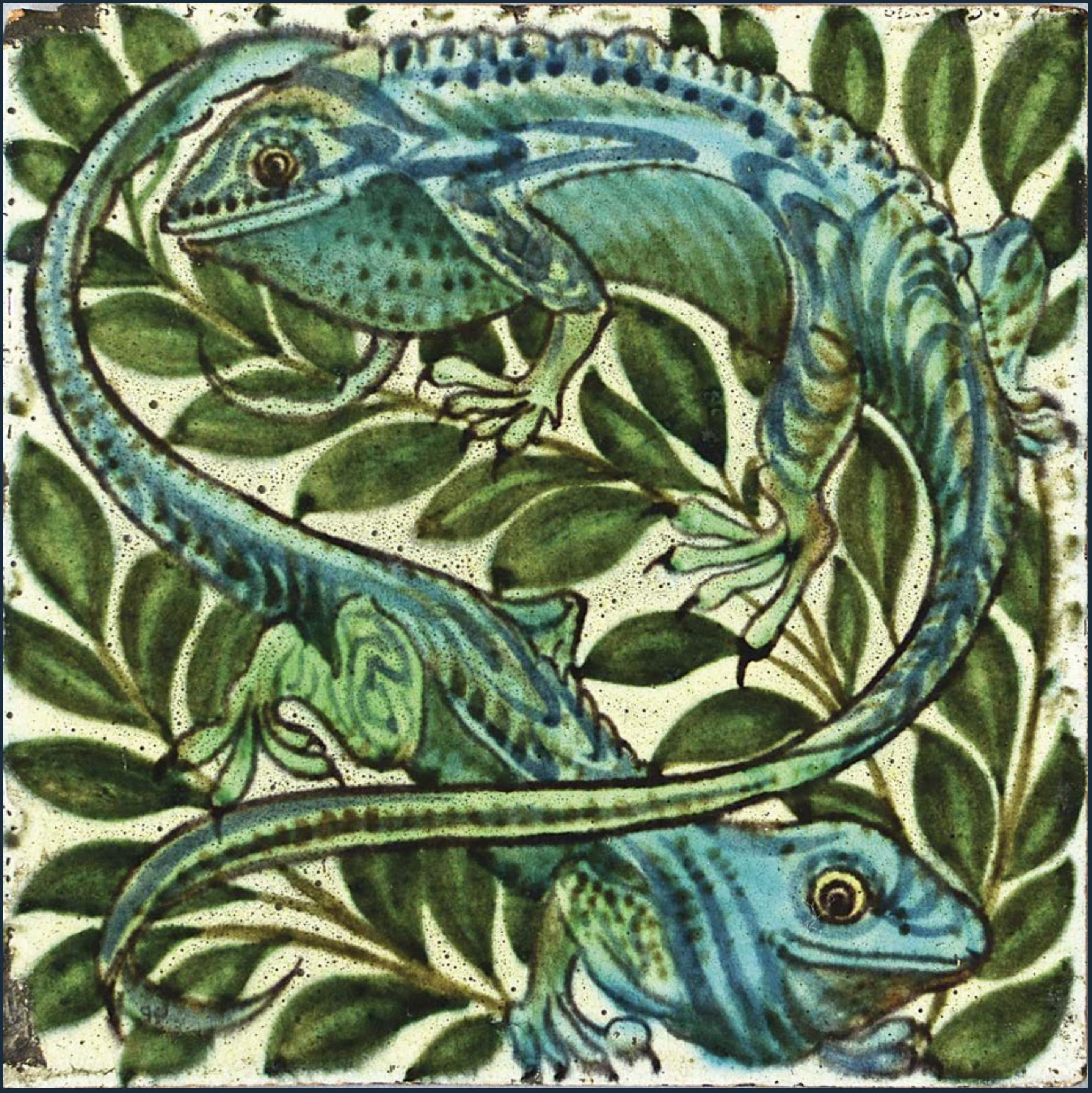
134. A William De Morgan *Pelican* tile, probably Chelsea Period, painted with a comical bird running with wings outstretched, in shades of blue on a white ground, *unmarked,* 15.5cm. square

Provenance
Alan and Sondra Gotlieb Collection.

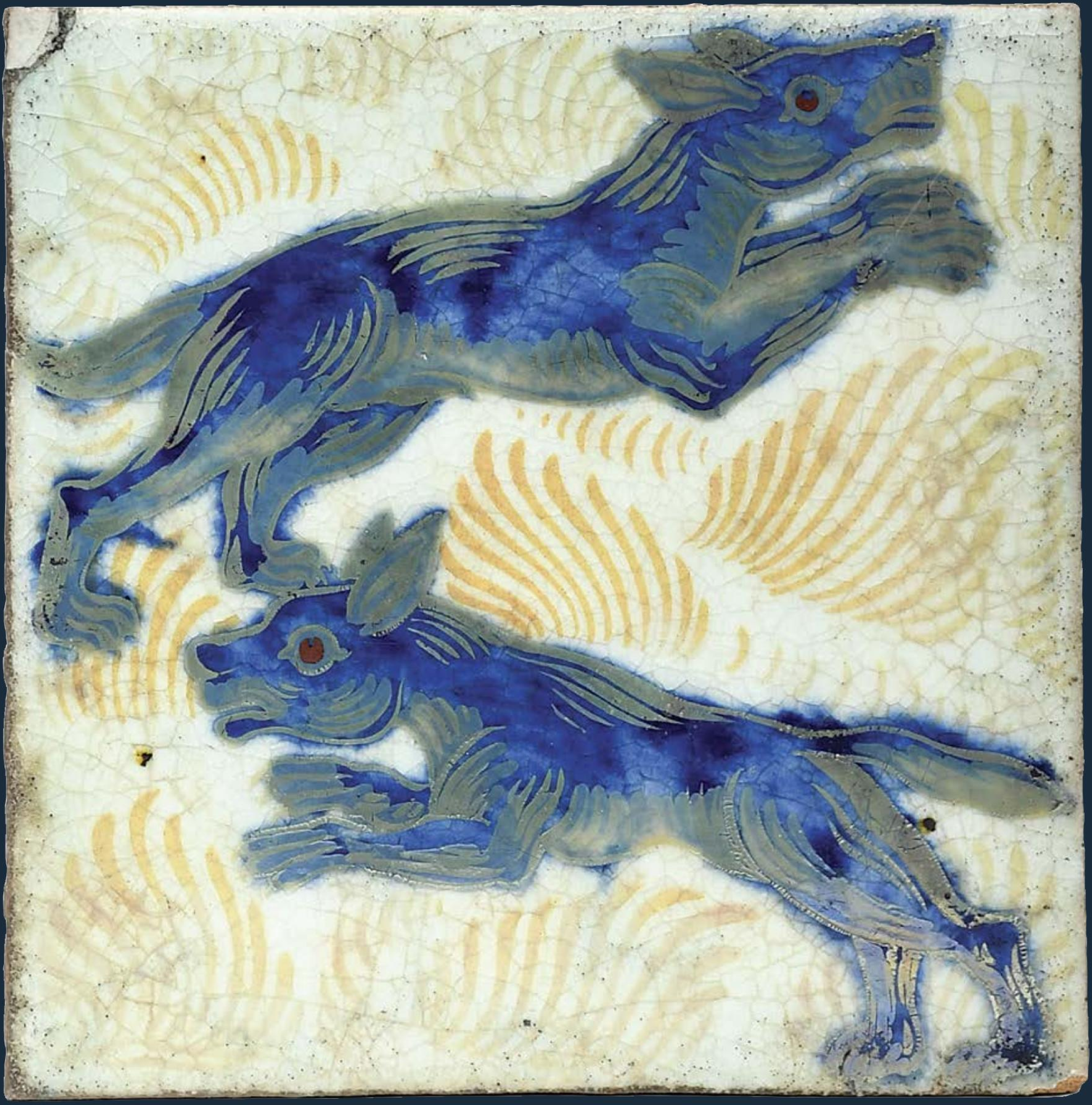


135. A William De Morgan Chelsea Period Persian *Uroborus* tile, painted in shades of blue, turquoise and green on a white ground, impressed factory mark, 15cm. square

Literature
Jon Catleugh, *William De Morgan Tiles,* Richard Dennis, page 141 catalogue number 227 this design illustrated.



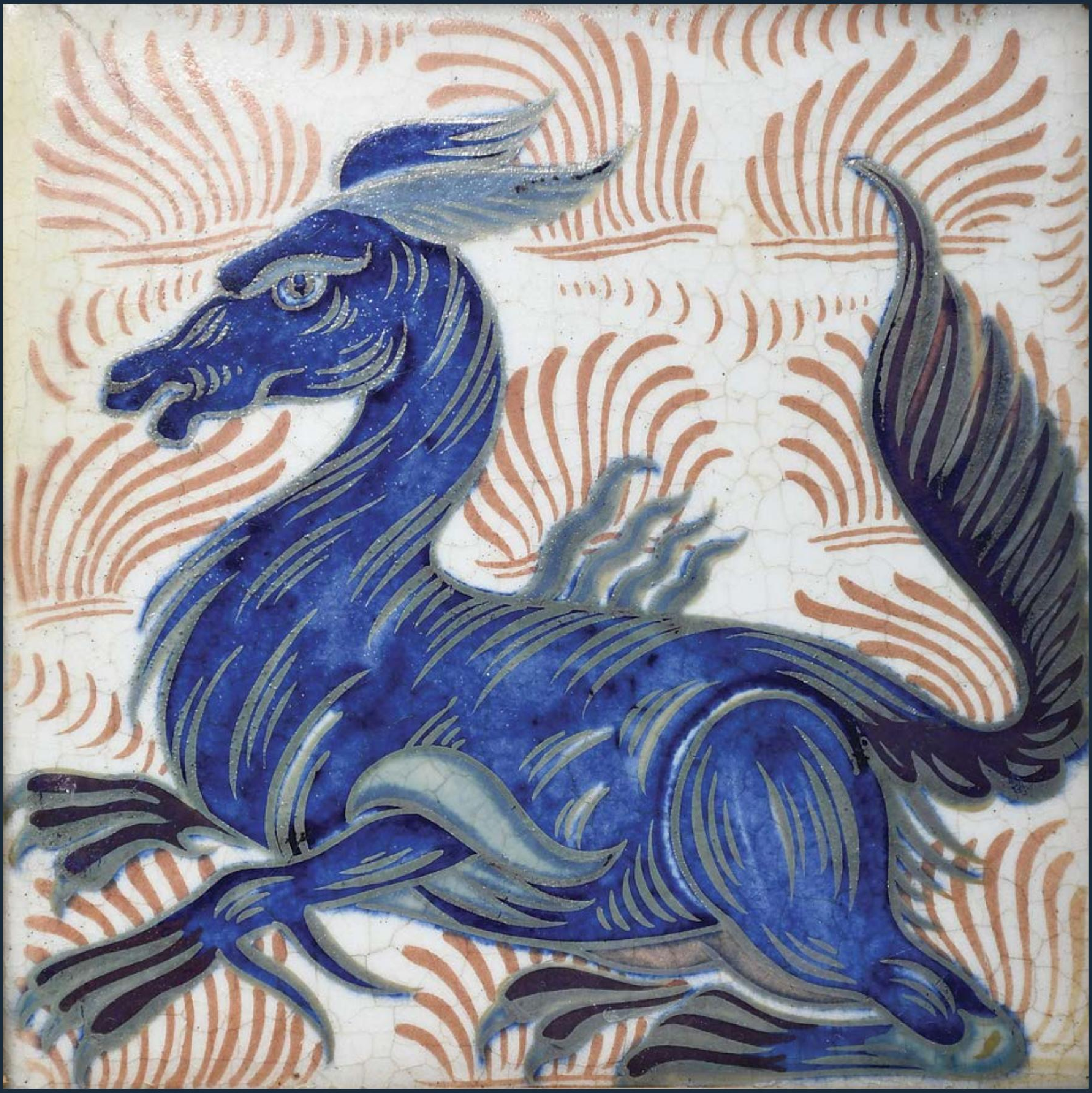
136. A William De Morgan Chelsea Period *Chameleons* tile, painted with two chameleon lizards amongst foliage, in shades of green and turquoise on a white ground, *impressed factory mark,* 15cm. square



137. A William De Morgan Late Fulham Period triple-lustre tile, painted with two dogs running amongst clumps of grass, in blue red and gold lustre on a white ground, *impressed factory mark,* 15.5cm. square.

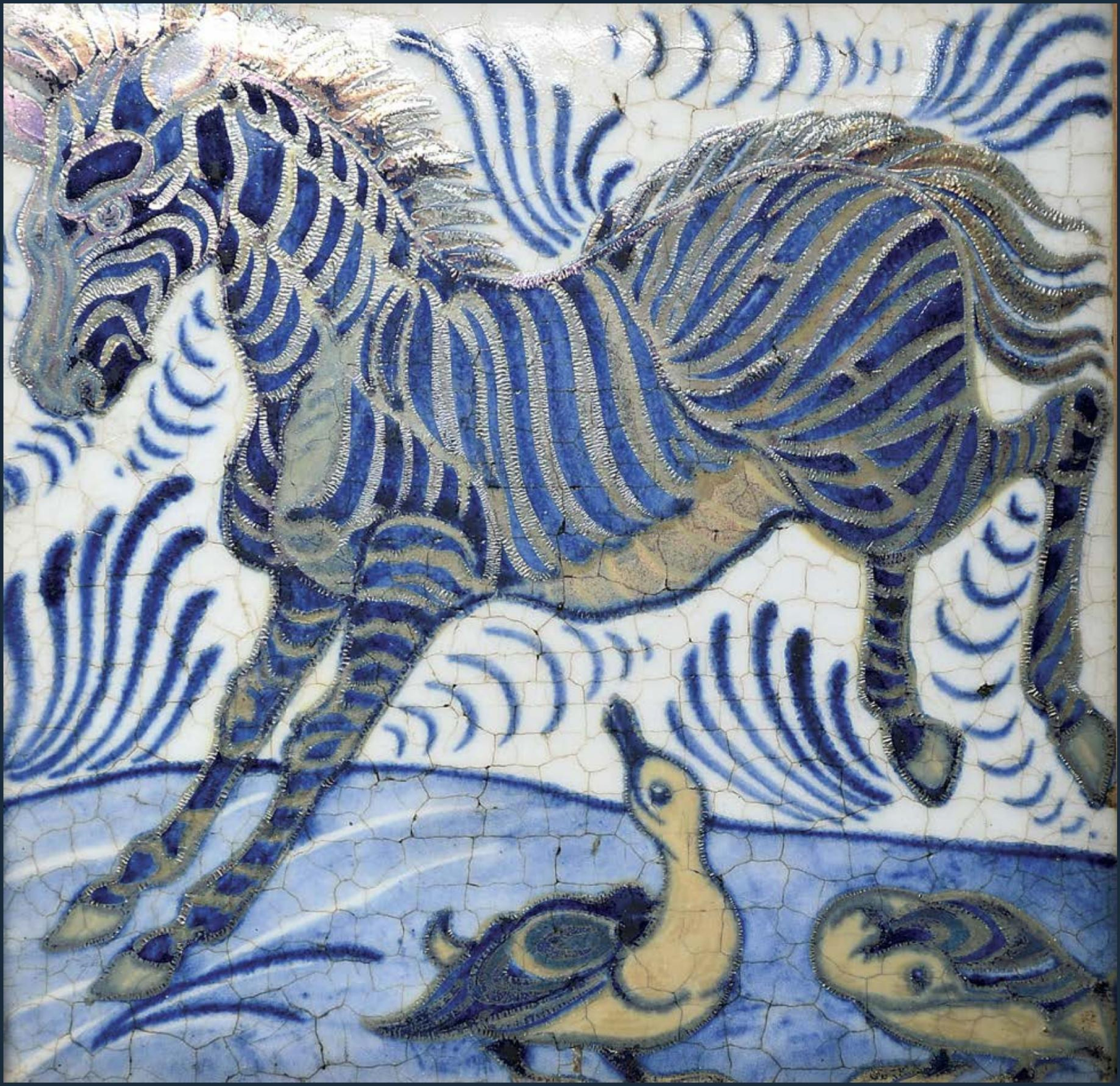
Provenance
Purchased from William De Morgan by Arthur James Balfour, Earl of Balfour (1848-1930), Prime Minister of the United Kingdom from 1902 to 1905.
Robert Balfour, 3rd Earl of Balfour (1902-1968) Thence by descent.
Canonbury Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan* Richard Dennis, page 123, catalogue number 975, for the original design of dogs running by foliage branches.



138. A William De Morgan Late Fulham Period triple-lustre tile, painted with a resting creature amongst grass clumps, in red, blue and gold lustre on a white ground, *impressed factory mark, painted JC monogram,* 15cm. square

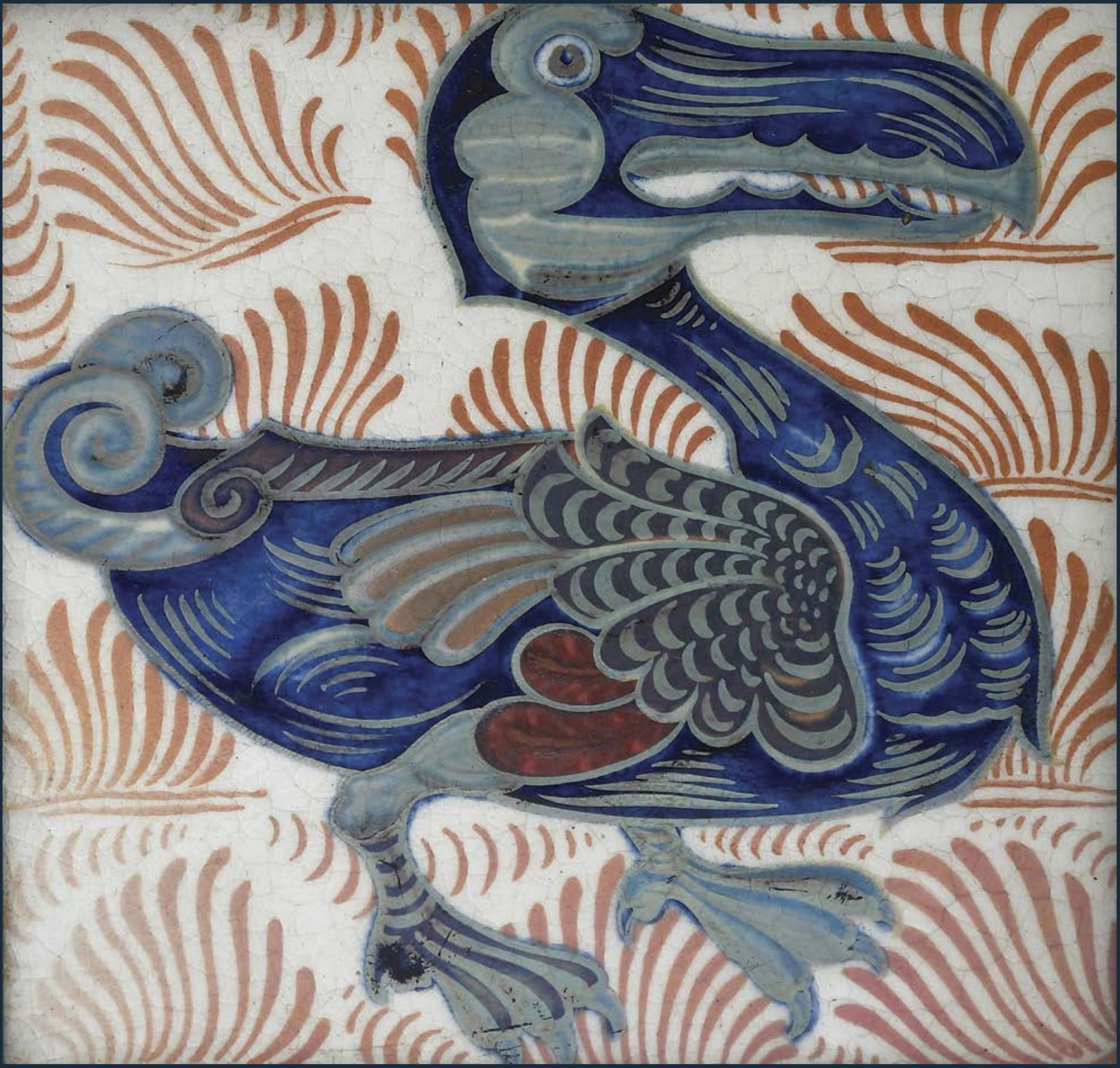
Provenance
Canonbury Collection.



139. A William De Morgan Late Fulham Period *Kicking Zebra* triple-lustre tile, painted with a zebra running past two gulls, in blue, red and gold lustre on a white ground, *impressed factory mark,* 15cm. square

Provenance
Canonbury Collection.

Literature
Martin Greenwood, *The Designs of William De Morgan,* Richard Dennis, page 123, catalogue number 1000, for the original design illustrated.



140. A fine William De Morgan triple-lustre Dodo tile, painted with a dodo standing before clumps of grass, in ruby, blue and silver lustre on a white ground, 15.5 x 15.5cm. square

Provenance
The Collection of Richard Dennis OBE.

Literature
Fired Earth 1000 Years of Tiles in Europe, Dennis & TACS, page 124 catalogue number 368, this tile illustrated.

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